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ISSUE #716  
SEE RECYCLE

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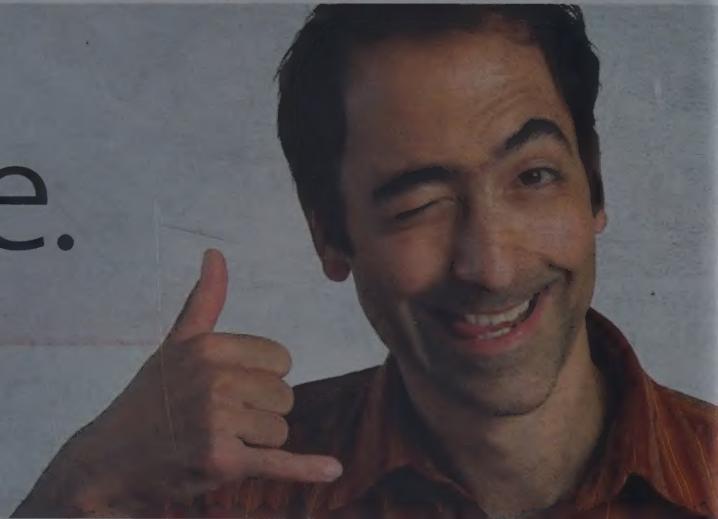
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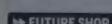
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JOHN OMARA  
Bingo Caller

What makes a good bingo caller, as opposed to a bad bingo caller? Just being yourself. You have to be a people person, you gotta be a little bit of everybody. Sometimes you're a counselor, a friend, you're an ear, a shoulder to cry on. You've gotta be an all-around people person. I've been doing it so long, you get to know the history and stories of the players and their families. A lot of the people who play now, I've watched them growing up and playing. Now you have to be 18 but you didn't always. People will come and ask you, "Can you come and fix my flat tire?" or "How about giving me a ride home?" Just friendly, normal things.

**Where do you work?**  
I do seven halls and the Alberta Satellite Bingo on TV, which is a link game that's played via satellite throughout the whole province. We do it from West Edmonton Mall, and all the callers in the game are linked up via a conference call, and should anyone have a bingo, they holler, and the caller in their hall tells me, and we verify the card.

**Who's the average bingo player these days?**  
They're gamblers, or they do it for the entertainment, the social aspect, especially amongst the older crowd—that's where all their buds hang out. You used to get new people coming in all

the time, but not so much now. But it isn't just the little old ladies; we have players 18 to 80.

**What's your biggest competition?**  
The casinos. Also poker and online gaming. It's tougher to get the bingo buck.... Now younger people are going to casinos because there's more bells and whistles and more action than in a bingo hall. We're holding our own to a point, but it's definitely not like it used to be. I hope it comes back because it's sure a lot more fun when you're calling to 800 people. You know, the money is better, the excitement level is better. It's holding its own. I think it'll always be around. We're alive still.

MATTHEW HALLIDAY  
PHOTO BY JOHN ULAN

**SEE**  
magazine

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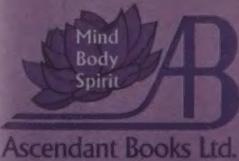
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## letters

GET THE SELL OUT OF HERE

Mr. Anderson,

Thank you for once again showing the audacity of a pompous few ("Ranter Offends, Offendee Rebuts," issue #715, Aug 9-15). I would love to be able to convey a point about a specific type of whiny, pretentious asshole without summoning out of the woodwork all the other pretentious, whiny assholes.

See, here's the thing. I do go to improv and Theatresports events. I've laughed my ass off at the great work of several local cast members. I appreciate and love seeing local artists get national recognition. We have so much talent that has gravitated to this city, and which has gone on to do great work elsewhere. The Fringe thrives and focuses world attention on work created by artists right here in Edmonton, and will continue to do so this month.

So you get little or no respect or praise for working your ass off? And for your charity work around town? Well, welcome to the arts, Mr. Anderson. It's a gory and rough

affair.

So many others, in so many other fields—nurses, teachers and the service industry—bust their collective asses for next to no reward. If you look like a bit of a snob when you assume I do not understand or appreciate their work or sacrifice.

I'm going to go out on a limb here and say I'm 99.9 per cent sure that most individuals do not think "low-brow" entertainment is synonymous with the common person. That statement alone shows your attitude and contempt towards your audience and those who don't "get it."

The "average" person can be interested, amused and challenged by what the arts community has to offer without wanting to tune into mainstream, bloated piece of unfunny shit like *Mad TV*. One shouldn't get offended when they get a big artistic call of "bullshit."

If anyone wants to use an "unfair" review to show how everything has gone to intellectual hell, then I suggest you don't get a poster boy for selling out to do it.

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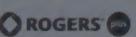
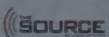
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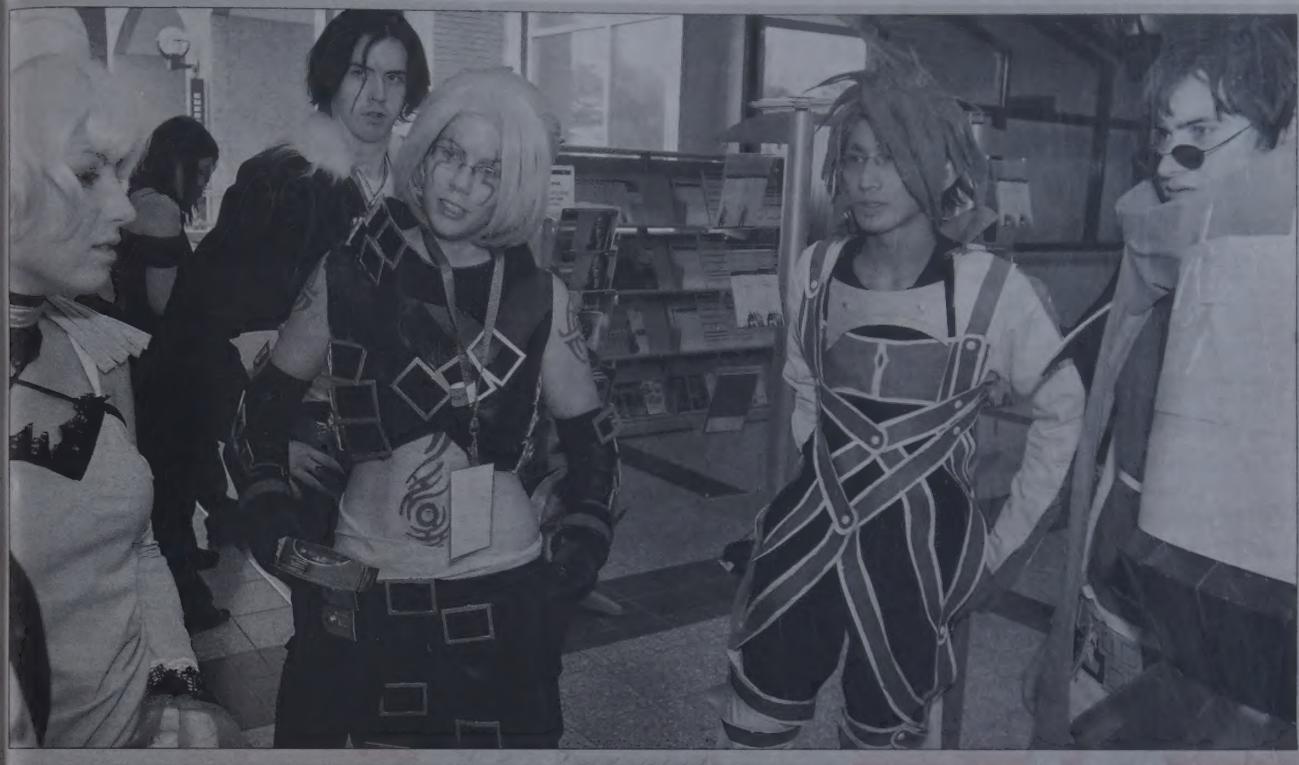


PHOTO BY JEFFREY GILLESPIE

**FRIDAY, AUG 10** Gabby, Amanda, Andrew, and Ryan compare costumes at the 14th Animethon held at MacEwan College.

## THANKS DANNY, BUT NO THANKS

NEWFOUNDLAND PREMIER DANNY WILLIAMS STUCK UP FOR Alberta at the Council of the Federation Premiers' meeting in Moncton last week.

"I think we need to be very fair to Alberta and give them time here," he said, referring to our own premier's intractable attitude toward making any concessions to those crazy environmentalists who hope for a slowdown in tarsands development—and a likewise reduction in greenhouse gas emissions. Maybe you think Alberta appreciates your help, Mr. Williams, but as a matter of fact, Albertans are crazy environmentalists, at

least compared to you and Ed: a poll commissioned by the Pembina Institute this year found that 50 per cent of Albertans think the tarsands are being developed too quickly, and 70 per cent favour absolute carbon dioxide reductions.

Rather than sticking up for Alberta, Mr. Williams is really just sticking up for his own party. And of course, there's also the matter of those big offshore oil reserves sitting under his own jurisdiction....

## SILENCE IN THE LEGISLATURE!

TED MORTON, THE SUSTAINABLE RESOURCES DEVELOPMENT MINISTER, ALLOWED SEISMIC TESTS ON MARIE LAKE—and his fellow Tory Denis Ducharme is pissed. Ducharme is the area's MLA, you see, and Morton neglected to inform him that the province's quest for oil would disturb the pristine body of water.

That the government would push forward on a business deal without letting the rest of the legislature know really shouldn't surprise Ducharme, who's been a provincial Tory for 10 years—in the spring, a similar double take occurred when the opposition Liberals and NDP found out that the Trade, Investment and Labour Mobility (TILMA) treaty with B.C. was a done deal. The treaty was never discussed in the legislature.

## COLD WATER CONDOS

HELGIA ROMERO AND EDDIE QUIMEL ARE THE LATEST RENTERS TO come forward with their landlord problems, as the human cost of the condo-conversion frenzy bubbles to the surface.

The tenants of 10939-109 St. had their gas and hot water turned off for more than five days last week. Sitting at Romero's kitchen table on Monday night, Quimel laughs about how even the owner of his condo didn't know whom to call about the problem. Both tenants' apartments have been recently converted to condos and sold to different owners. Both were given three months' notice. As a result of recent changes in ownership, they didn't know who was now responsible for fixing their gas connection.

The two were "tearing their hair out," Romero says, as they tried to track down who could turn their gas back on. Repeated calls to the new property management company, Sutton, had no immediate effect. Ultimately, the whole thing turned out to be a simple bureaucratic error, and Quimel says the gas came back on in five minutes on Monday afternoon.

Also sitting at that kitchen table was Deron Bilous, the NDP candidate for Edmonton Centre, who met Romero while canvassing in the neighbourhood. He bemoaned the lack of renters' rights and the unchecked pace of condo conversions.

"What's to stop the same thing happening in the next apartment?" he asked.

## IN THROUGH THE OUT DOOR UNDER THE DOME

THE STELMACH GOVERNMENT MAY BE TWISTING LOGIC, BUT they're doing it with chutzpah.

In April, flush with post-Ralph resolve, the Tories introduced tougher conflict-of-interest rules. Departing civil servants would have to wait six months before they could lobby the government for businesses. Former cabinet ministers would be prohibited from lobbying and would have to wait a year before doing business under the Dome. Neil Brown, the Tory MLA who chaired the committee that produced the legislation, said, "It is paramount that we avoid conflicts of interest and maintain high public expectations of integrity."

But April is not August, and leaving government isn't the same as joining it. In the latter case, apparently, you don't even have to quit your old job, never mind cooling off. Not, in any case, if you're Suncor Energy vice-president Heather Kennedy, the new assistant deputy minister for the Oilsands Sustainable Development Secretariat. (Yes, Suncor is a gigantic oilsands player.)

NDP leader Brian Mason called it "an incredible conflict of interest, the likes of which I haven't seen from this government." The *Edmonton Journal* called it Page F8 and Page B5.

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**"I WAS APPALLED BY WHAT WAS HAPPENING THERE."**

—former premier Peter Lougheed, June 2006, after a helicopter tour of the Alberta oilsands. At the time, Lougheed encouraged a slowdown in oilsands development, though this week he warned that he believes Canada will face a national unity crisis if the federal government forces environmental legislation on Alberta.

## The West End Kid

Election 2007: We talk to candidates so you don't have to

ANDREW KNACK STILL LIVES WITH HIS parents. He's 23, so living at isn't that unusual, especially for a generation facing huge student debts and a housing crisis. This detail, however, would likely make him unique if he's successful in his attempt to become city councillor for Ward 1.

Not that the young political wannabe needs any more handicaps. He's running against two incumbents: Karen Leibovici and Linda Sloan. The retail manager has little local involvement beyond a couple months with Make Poverty History, informally listening to the concerns of his grandmother and her neighbours at her retirement home and a handful of evenings knocking on doors.

Still, the idea of a twentysome-

tepid interest in involving more young people in the democratic process, as evidenced by Kim Krushell's Next Generation Task Force. Knack could use his youth to tap into issues important to younger Edmontonians (such as housing for university students) and present himself as the right candidate to tackle them.

Surprisingly, though, he doesn't. He only says he hopes to spur other Gen-Y youngsters to vote. On the issues, there's not much to distinguish him from council vets. His platform of roads, roads, roads, and lower taxes echoes promises older incumbents have already campaigned on and his goal of extending the LRT to the west end mirrors existing long-range plans that

experience and a chance to get involved with the city, or do you think you have a chance of winning?

**Andrew Knack:** I think I have a legitimate shot. I think it's going to depend on how many other people run.... The reason I'm running is I wasn't happy with how it went over the past three years. It didn't look like anyone else was going to run and I needed someone to vote for.... The person I voted for last time didn't do what I thought they should.... If it turns out that a lot of people are running, then maybe this is a six-year strategy, and maybe I'll get next time.

**SEE:** How have you been involved with the community in Ward 1?

**AK:** I don't think I have been as active as I should have been. I'll be honest. I haven't been involved with the community league. It's something that I've been looking to get into. I don't have that large following.... It's something that I wish I would have started a long time ago.

**SEE:** On your website ([www.andrewknack.com](http://www.andrewknack.com)), you say you think your youth will be an advantage.

**AK:** Ugh, I wish I hadn't said that. I don't like the age thing. When I started campaigning, I thought it would be an advantage but then I realized that I don't even want to

talk about it.... One thing is that maybe younger people who are apathetic about voting and governments might see a younger face and would be prompted to learn more. Maybe we can up the 42 per cent voter turnout that we had last time in Ward 1.

**SEE:** In some ways it could be an advantage, if you had fresh ideas. From your platform, though, you don't seem to be going further than other candidates have. Roads and snow-clearing already have champions in Mike Nickel and Ron Hayter. As for transit, there's a Bus Rapid Transit route to the west end in the works. You're not pushing the envelope and being an edgy candidate.

**AK:** I freely admit I'm probably not the youngest 23-year-old around.... I've never been that young-at-heart party type. What sets me apart from anyone else talking about roads? I guess I just hope that people [meet] me and understand that I will get stuff done. I don't have a lot of preconceived notions about the bureaucracy [and] I've never said I'm an edgy person.

**SEE:** On transit, there's a lot of controversy around which Bus Rapid Transit route to take to the west end: Stony Plain Road or 107 Ave? Where do you stand?

**AK:** Stony Plain Road seems to be the most direct route.... I know people are concerned about the neighbourhood and the history there. Again, in politics you are never going to make everyone happy. You're not going to get anything done if you are trying to make



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## CORN FOR OIL

EVEN IF YOU CAN'T CHANGE THE world, you can still make a dent in the profits of major corporations. That's Kori Chilibeck's philosophy.

The CEO of Earth Water International, a bottled water company founded in Edmonton, hopes the company's new biodegradable water bottles will replace at least some of the landfill-choking plastic bottles currently on the market.

The new bottles are made with corn resin instead of oil. The process involves fermenting cornstarch and then crystallizing it to form a resin.

The staff at Earth Water's Edmon-

**"People think that we have a good recycling program... We could do a lot better."**

DAVID EGGEN, MLA

ton office drink only tap water, but the very nature of their business would seem to indicate that they've given up hope of persuading consumers to do likewise and reduce the use of fossil fuels.

"People drink bottled water," Chilibeck says. "It's a reality and it's growing at 15 per cent a year. It's a \$100 billion-a-year industry. If we make 25,000 bottles a year, it doesn't mean that there are 25,000 more bottles a year on the market; it means we've taken some of the market share away... We are able to funnel some of those funds to other pro-

## IN BRIEF

jects."

All of Earth Water's profits, after business expenses, go towards water aid projects led by the United Nations Refugee Agency, which helps 20.8 million refugees in 119 different countries.

As eco-saintly as the bottle sounds, the use of corn as an oil replacement has led the International Monetary Fund to worry about competition between growing corn for food or for fuel. "That's a concern," Chilibeck says. "Certainly, ethanol has driven the price of corn up and put a strain on supply. It's a problem that's going to have to be dealt with, but I'm not sure what the answer is."

### STILL ON THE BOTTLE...

NOT ENOUGH BOTTLES AND CANS ARE recycled in Alberta, says David Eggen, MLA for Edmonton-Calder. He hopes simplified regulations will get more people into the recycling habit.

"A lot of people think that we have a good recycling program in Edmonton and the province," he says. "I really think that we could do a lot better."

Last year, Alberta recycled 74 per cent of beverage containers, a drop from 2004 when 80 per cent were recycled.

The Alberta government is currently in the middle of reviewing the beverage container deposit and recycling system. An all-party provincial standing committee on resources

and the environment is currently lacking the regulations review and wants citizen input. Citizens can either write down their concerns and ideas and send them in, or show up at the committee meeting on August 24.

Under consideration are the number of bottle depots (there are only 18 in Edmonton), deposit amounts and whether the manufacturers or the provincial regulator, the Beverage Container Management Board should hold those deposits. The question of which body has control over unclaimed deposits will also be up for discussion.

Under the current system, the manufacturer charges consumers a deposit on plastic bottle and aluminum cans. When those bottles and cans are returned to depots, the depot fronts the money to the customer and the manufacturer reimburses the depot. The depot charges the manufacturer a handling fee for each bottle or can. The manufacturer keeps deposits on bottles and cans that go into the garbage instead of the bottle depots.

ANGELA BRUNSHOT

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## What's hotter than 1934?

### Warming doubters' sudden interest in data vapourizes under scrutiny

HOW QUICKLY THE TRUMPETS OF VICTORY blare, as if Dante himself were entering Paradise!

The year 1934, it was recently announced all over Rightwingia, was the hottest on record in the U.S.—not 1998 as all the tree-suckers have been sniveling. Global warming, therefore—a total LIE!

And to add complexity to the conspiracy, behold how NASA's findings were warmly posted without any fanfare, proving once again that all scientists are just as dogmatic and secretive as anyone who believes and even hopes Judgment Day is coming. Not only that, but only three of the top 10 hottest years were in the last 10! That's nothing! Well, in a one-third kinda way

ter planet—and, again, the sun has been cooling.

The whole "cosmic rays" thing which strangely relieved so many industrialists was quickly and universally denounced, and I'm not going to waste any more time on it here. But unless you hammer back on the Karl Roves, their repetition will drown out yours. So. Point for point.

Let's start with the cleverly worded "only three of the top 10 hottest years were in the last 10." What that ignores, on purpose, is that four of the top 10 were since 1990, with none in the '60s, '70s or '80s. Is there a newer trend there? Seemingly. But fundamentally, and rather revealingly, there's an even bigger screw-up

### HIDDEN NINJA FISH GRINKOWSKY

what I'm saying. Do the research. To quote realclimate.org, the temperatures indicating the rise: "2002-2006 (at 0.66 °C) is still warmer than 1930-1934 (0.63 °C) - the largest value in the early part of the century, though both are below 1998-2002 at 0.79 °C." In other words, a complicated graph, but one inarguably going in one general direction: hotter.

If you choose to ignore the fact that last week—for you—1934 was the magic year you were yelling about to anyone who would listen, then your obvious next move is going to be to change the subject and say these numbers, uh actually, don't prove that mankind should ever be cautious if it interferes with money being made in a traditional way. Yet if the argument was all these rising temperatures have in fact nothing to do with human impact—just why was the right so excited about 1934? Briefly, the facts mattered?

For posterity, though, I'm going to ride your old argument into the water till it stops breathing. Despite the slander, scientists have been more than happy to go through this data. That's why it was posted in the first place. New info on any subject is delicious, as those who didn't know the difference between the "U.S." and the "world" experienced firsthand (though with dishonesty). Nonetheless, let's look at the way

"only three of ten in the top ten" was reported, taking the hottest ten American summers (and winters) in descending order—1934, 1998, 1921, 2006, 1931, 1999, 1953, 1990, 1938 and 1939. If they can do that, how is it any worse for me to point out that, for example, four of the top eight were since 1990? Half. Since, appropriately, *Slayer's Seasons in the Abyss* came out. And where do you figure

this last balmy summer might fit in?

But you're right. All these numbers do is prove it's getting steamier. Therefore, let's rush headlong, without any caution, until proven otherwise. That's what I always do along potentially dangerous cliffs during windstorms. Just close my eyes, put my hands over my ears and run like fucking mad towards the edge.

### RANT ACID

#### EASY CROWD?

Every time I go to a play, a stand-up comedy night, or any live entertainment, people are laughing. Why's that a problem, you ask? Well, they laugh at stuff that isn't funny. They laugh when a character gets killed. They laugh during tense moments, or sad moments, or shocking moments. And they ruin the mood.

Why? Are they so used to sitcom laugh tracks they can't accept that a piece of live entertainment isn't always supposed to be funny? And there's always the one damn guy who's worse than anyone else, guffawing asininely at every other line. So before you laugh, ask yourself: was that really funny? If not, don't wreck it for everyone else.

#### LIKES TO LAUGH (SOMETIMES)

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**All these numbers do is prove it's getting steamier. Therefore, let's rush headlong, without any caution, until proven otherwise. Just close our eyes and put our hands over our ears.**

To shift gears from pure sarcasm as I take these talk-radio shits to pieces, let me first state that, like any good scientist, I haven't "decided forever" anything about the fact that, long before 1980, since the sun has been cooling down slightly, the Earth's surface has been burning at an accelerated rate. There is new evidence of this on Mars as well, though we haven't in fairness been able to collect any real, firsthand data from our massively stormy sis-

in the Limbaugh bluster. Namely, that 1934 was the record temperature in the dustbowl United States—not, as the word "global" implies, the whole world. It's hard not to snicker at this oversight as, instantly and publicly, every red-faced fat person who coincidentally wants tighter immigration laws and total war popped the bubbly when the 1934 memo was unleashed.

But even if we stick to American-only data, it emotionlessly backs up

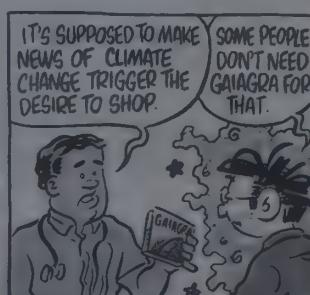
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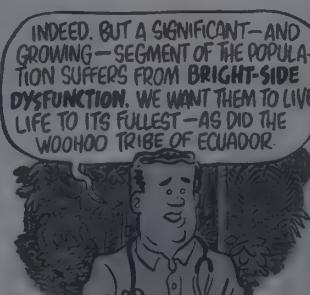


8-16

BUT THE ODD THING WAS, THIS TRIBE DIDN'T RESIST! ALL THEY DID WAS EAT MORE OF AN IVY THAT CONTAINED A DRUG MORE VALUABLE THAN OIL.



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BECAUSE OF GAIAGRA. BUT IN THE PURSUIT OF THE HAPPINESS DRUG, RAINFORESTS ARE BEING DESTROYED, FUELING GLOBAL WARMING AND, WORSE, ANXIETY!



LIND '07

# on screen

## Raunchy business

*Superbad* is a McLovin tribute to teenage male desire at its dorkiest

### SUPERBAD

Directed by Greg Mottola. Starring Jonah Hill, Michael Cera and Seth Rogen. Opens Fri, Aug 17. ★★★★☆

IT'S A BANAL WAY TO START, BUT here it is: *Superbad* is supergood.

If you mistakenly think that *American Pie* is an honest reflection of teenage life, *Superbad* will provide you with a new perspective. I mean, come on: how many nymphomaniac Romanian exchange students did you have in your school? In *Superbad*, the girls are the kind that most of us either were or wanted to bag—kind-of-nerdy childhood friends who hotted up a little after puberty. You know, the kind of girl who you used to ride your bike with when you were 10, but five years later you needed to hide behind your binder when you saw her in the hallway.

Those are the girls that Seth (Jonah Hill) and Evan (Michael Cera) are after. Apparently the best way to get into a girl's pants is alcohol (good to know that some things never change)—and their quest to secure said alcohol and get to the party takes the boys on more adventures than Baron Munchausen. This is Harold and Kumar, minus a few years, in white California suburbia. And without Doogie Howser.

Director Greg Mottola gives the movie an indistinctly retro feel—it weren't for the opening dialogue about subscribing to a "vagastic" porn website, it could have been set in 1977 or 2007. Teenage boys don't change much. They're worried about leaving their friends to go to college, they worry about getting booze (and booty), and they're forever getting picked on by dickheads at school. There are so many memorable



moments in this movie that I don't know where to start. But while a lot happens in *Superbad*, it's ultimately all about the characters—Seth, Evan, their friend Fogell (aka "McLovin"), or the two cops who dog their steps.

Ah, the cops. You can see Seth and Evan turning into these cops 10 years from now. It's as if Mr. Blonde from *Reservoir Dogs* got his hands on Starsky and Hutch and then let them loose on society. These are the kind of lovable doofus psychopath police officers who take advantage of the free beer when breaking up a bar fight,

love having guns, and shriek "Shit, the cops!" when they hear a siren approaching.

By the time the guys get to the party and manage to make drunken passes at Becca, Jules, and Nicola, we don't care if their attempts are doomed. We're just happy they got there! And whether or not they round third base with their respective crushes, Seth and Evan will ultimately go home together.

I think many of us miss those post-party, drowsy, hushed conversations with our best friends as we're falling asleep on the floor in

our makeshift beds. I have a theory that this is ultimately why people get married—so they always have the opportunity to fall asleep in the middle of the day's post mortem.

Judd Apatow and Seth Rogen (*Knocked Up*) have been trying to get this movie made for years. After Apatow's *The 40-Year-Old Virgin* hit big, he's been able to write his own ticket in Hollywood, and he was anxious to dust this script off. I can't quite imagine how this material would read on paper, but Hill and Cera embody their co-dependent char-

acters with an embarrassing amount of honesty. I didn't know any *Stiflers* in high school, but I knew a lot of Seths and Evans. What the team has managed to do with *Superbad* is create a scenario where we understand the inside jokes before we hear them, because we already lived them.

*Superbad* is definitely R-rated for language and sexual situations, but so is a teenager's life. If you're easily offended, skip it. The rest of us will laugh our heads off at a sincere, sweet, screwed-up trip down amnesia lane.

NICOLA SIMPSON KHULLAR

## DVD Dictator

These are the discs you must buy this Tuesday

### THE LIVES OF OTHERS

German actor Ulrich Mühe had been making films since the early '80s, but aside from his appearances in Michael Haneke's *Berry's Video*, *The Castle* and *Funny Games*, he was unknown to North American audiences. All that changed, however, with his subtle, gripping performance as the conscience-stricken Stasi surveillance expert in Florian Henckel von Donnersmarck's Oscar-winning character study. Mühe died of stomach cancer in July, a sad event which makes this DVD release feel more like a memorial than a celebration.



**THE LIVES OF OTHERS** Ulrich Mühe is on the outside, listening in

ing credits alone are a work of art

### HOUSE OF GAMES

"Oh, you're a bad pony, and I'm not going to bet on you!" David Mamet's directorial debut gets the deluxe Criterion treatment. This crisp, fat-free thriller remains Mamet's finest filmic hour, with a memorable badass performance by Joe Mantegna as a con man

who meets his match in Lindsay Crouse as a tightly wound psychiatrist.

### BLOOD IN THE FACE

Long unavailable on home video, this mordant 1991 documentary about the U.S. white-power movement features a youthful Michael Moore among its cast of interviewers.

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# They call this the city of love?

Julie Delpy and Adam Goldberg's relationship founders during 2 Days in Paris

## 2 DAYS IN PARIS

Directed by Julie Delpy. Starring Julie Delpy and Adam Goldberg. Opens Fri. Aug 17

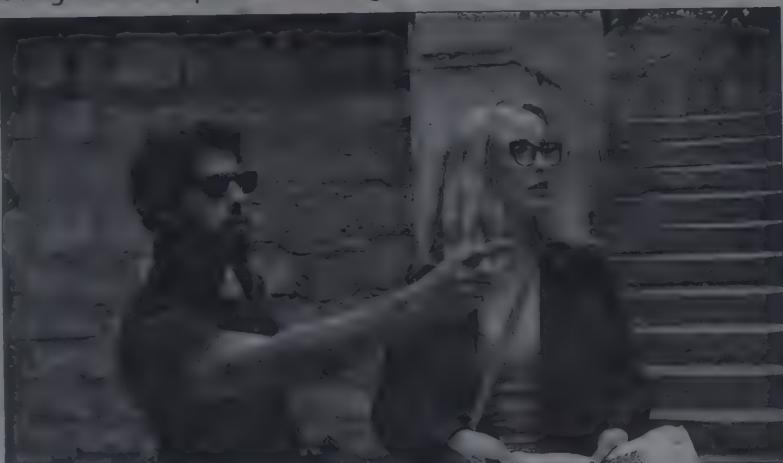
★★★

IF YOU LEARN ANYTHING FROM 2 DAYS IN Paris, it's this: don't date anyone who doesn't vacation like you do.

Near the beginning of *2 Days*, Marion (Julie Delpy) narrates over snapshots of her European vacation with boyfriend Jack (Adam Goldberg): "Instead of kissing on the gondola, Jack took 42 pictures on the gondola," she says of their trip to Venice. "Instead of walking hand in hand through the Piazza San Marco, Jack took 37 pictures of the Piazza San Marco."

Jack's gauche tourism continues in Paris. He wants to visit Jim Morrison's grave—not because he's a Doors fan, but because "it's a tourist thing." He won't ride the Metro because he's scared of terrorism. He says French condoms are too small. He finds the French attitude to hygiene shockingly cavalier. ("Is that black mold? The deadliest of all molds?" he asks when he spies some in Marion's parent's house.)

But he's not some bumbling ugly American either. Quizzed on French culture by Marion's skeptical father, he passes. He's as snobby as any cliché Frenchman when it comes to the midwestern American tourists, clad in Bush/Cheney '04 t-shirts, who ask him where the Louvre is. (They're trying to crack the Da Vinci



Code.) He purposely sends them in the wrong direction, off into the strife-torn Parisian suburbs.

Marion, despite being more Old World in her relaxed attitude to sex and cleanliness, has absorbed some of Jack's neurotic New Yorkisms. She looks, at all times, ever so slightly worried about... something. And she's just as scornful towards the stupid and the tasteless as Jack—which makes them sound like a good match, but when two black-

tongued cynics come together, the running sarcasm gets exhausting.

And their problems are just starting. To make matters worse, Marion runs into ex-boyfriends on seemingly every other street corner, and all of them still appear to have designs on her, which they have no trouble hinting at in front of Jack since he can't understand what they're saying anyway—though standing there dumbly as an uncomprehending observer, he can tell something's

going on, and he doesn't like it.

There's one man who says he gave her her first orgasm. (Jack always thought it had been him.) There's another who cheated on Marion in the most grotesque way possible. There's an installation artist who makes a nude mannequin of Marion and then makes a pass at her. The more Jack discovers about Marion's past, the less special their current relationship seems (and the more questionable her taste in men

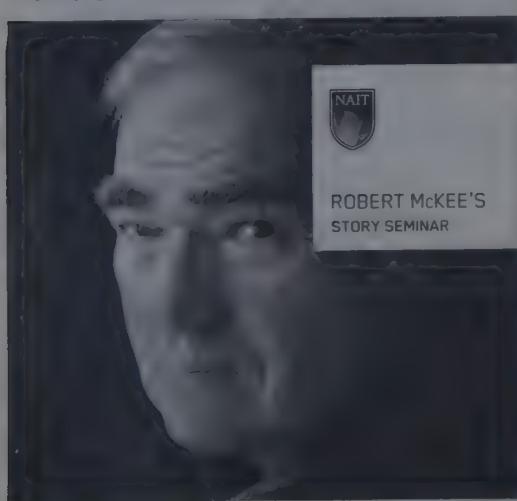
starts to look too).

Delpy's direction, quick with jokes both visual and verbal, is impressively assured from a first-time director, and her performance is, as always, charming and nuanced. And Goldberg steals every scene he's in as the always-sarcastic observer. His acidic ruminations on his relationship and on Paris are those of an especially bitter—but still funny—cynic.

Delpy wisely limits much of her direction to simply pointing the camera at the actors and letting them talk. The back-and-forth between all the characters, but especially between Marion and Jack, is playful and sharp, like a more believable version of a Woody Allen script. It's easy to see why these two are attracted to one another—but it's also easy to see why they've so fed up with one another. Mutual antagonism, wittily conducted though it may be, isn't much of a relationship.

*2 Days in Paris* may be superficially similar to the film that made French-born Delpy semi-famous stateside, Richard Linklater's *Before Sunrise*—but where that film was about a romantic European encounter between two strangers who share one perfect night together, *2 Days in Paris* is about people who know each other far too well to believe in their mutual perfection. Lucky for us they have a sense of humour about it.

MATTHEW HALLIDAY



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## They'll never drop the soap

Derided melodrama remains TV's dominant format

LAST WEEK, ERNESTO RAMIREZ ALONSO died. Why should you care? Well, since 1959, Alonso has been the driving business and creative force in the Mexican telenovela industry. Yes, soap operas. Again, why should you care?

Because I know your deep, dark secret. I know that somewhere, somehow, sometime in your life you've been addicted to soaps. You know what DOOL stands for. Maybe you even watched Luke and Laura's wedding (the first one). You know where Coronation Street is, and maybe Emmerdale. Don't widen your eyes and say "Who, me?" You can admit it. Admitting you have a problem is the first step.

After all, soap operas are a huge part of the global television landscape, and they've taught us so much about life and love besides. Thanks to soaps, we know that unless they're decapitated, anyone can come back from the dead (barring a Drake Ramoray-style brain transplant, that is). No home is a real home unless it's filled with expensive antiques, affairs always end up in pregnancy and paternity tests, weddings (and maybe funerals) are always interrupted by an angry ex, an act of God, or both, and children age overnight from a baby to a teenager.

Teenagers, as it happens, constitute one of the biggest audiences for soap operas. We're closing in on the end of the summer, traditionally the highest-rated period for daytime soaps in the year. Why? Because all those kids with raging hormones and mucho free time are out of school and get sucked into the TV.



## TELEPROMPTER

NICOLA SIMPSON KHULLAR

Still not willing to come out of the closet? Okay, two words: *Grey's Anatomy*, *Hal* *Getcha!* Yes, we're all still watching soaps, just in primetime. Basically, any serial drama on TV—especially ones with melodramatic elements—can be considered a soap. So don't act all high and mighty when I know you can't miss an episode of *Lost*, and remember the original characters from *Melrose Place*.

Most of us here in Canada watch U.S. soaps, with a few Brit soaps thrown in for a reality check. In America, where characters are rich, beautiful, and randy, Brits are plain, middle-class, but still randy. In Australia, you get a mix of the two.

But why hasn't a Canadian soap opera ever really taken off? Maybe it's because we're too... Canadian. In a Canadian soap, adulterous women would apologize to their lovers before

cleaning their bathrooms, and men would rather play golf than take over their brother's rival company. Weddings would take place at a barbecue, and winter sets wouldn't need fake snow.

The closest we've ever gotten to a good soap was *Street Legal*, and that was just a cheesy L.A. Law ripoff (And am I the only one who can't watch Oscar the grouch on *Corner Gas* without flashing back to *Leon*?) The only way we get it right is when we infuse the proceedings with a healthy dose of self-deprecation, as on *Robson Arms*. At least Quebec has figured it out with *Virginie*.

No, we're doomed to live vicariously through American visions of multi-married gold-diggers, possessed ventriloquist dolls, lovelorn doctors and shipwrecked psychos. But that's okay. Say it with me: I watch soaps, and that's okay.

## KEEP THE ROME FIRES BURNING

In other news, last Thursday the set of HBO's *Rome* went up in flames at Cinecittà Studios outside of, duh, Rome. Good thing they finished shooting in January. I hear Nero's ghost fiddling somewhere.... On the plus side, it clears the way for *Doctor Who*'s new sets. Now they have 32,000 extra feet for a Wal-Mart-sized Tardis.

## ETORRENT BONANZA

After bitching last week that not enough big shows are available online, episodes of new vids like *The Bionic Woman*, *Chuck*, and *Pushing Daisies* have all popped up on the Web. And they were leaked by a network executive at Warner Bros! Finally, a yes man who sees the benefit of buzz.

## Caesar salad

Too many schnooks foil the Goths in *The Last Legion*

## THE LAST LEGION

Directed by Doug Lefler Starring Ben Kingsley, Colin Firth, Peter Mullan and Aishwarya Rai. Opens Fri, Aug 17.

IT'S THE 5TH CENTURY AD, AND young emperor Romulus Augustus (Thomas Sangster) has been overthrown almost as soon as he's announced as Caesar.

admonished as Caesar. A figurehead for his ambitious father Orestes, 14-year-old Romulus has been selected to take the throne at the worst possible moment. The alliance between Romans and Goths has disintegrated: chieftain Odoacer (Peter Mullan) has seized Rome almost overnight, capturing the boy emperor and slotting him for life imprisonment on the isle of Capri. Fortunately for Romulus, he still

TOM MURRAY

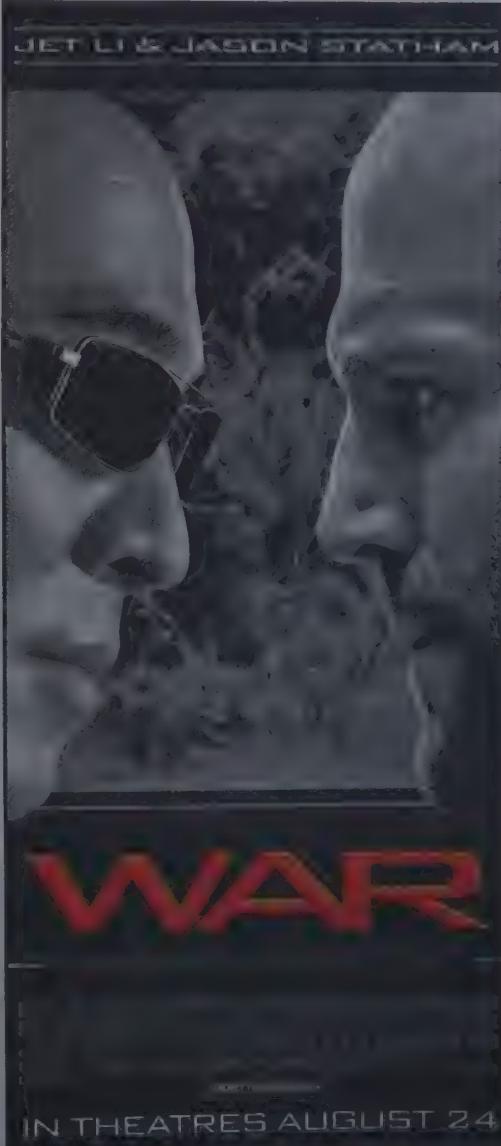


**WHO'S ON FIRTH?**

Those expecting historical accuracy from *The Last Legion* had better leave their critical faculties wherever they kept them when they went to see *300*.

*The Last Legion* walks an uneasy line between '50s historical epic film and Boys' Own Adventure yarn—and it's never really clear what its aiming for. The cast is horribly underutilized (Kingsley will be washing the taste of his lines out of his mouth for the next few months) the plot hackneyed, the dialogue awful. The characters surrounding Caesar are like Saturday morning superheroes: aside from the stolid and manly Firth, they include a large, dreadlocked African legionary, a near-Eastern warrior with martial arts training who is actually a beautiful woman in disguise, and a young and cheeky Greek fighter. All that's really missing is a friendly talking dog or a time-traveling alien.

There is a legendary sword, however—and after Romulus takes possession of it, Ambrosius can nudge him in the direction of his fate, the destiny which drew the mage to Romulus in the first place, one that will have half the audience groaning by film's end. With the realization that the Goths now have the loyalty of the Roman senate, our heroes must



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# Twinkle, twinkle

**Stardust's magic casts only an intermittent glow**

## STARDUST

Directed by Matthew Vaughn. Starring Charlie Cox, Claire Danes, Michelle Pfeiffer and Robert De Niro. Now playing ★★★★☆

IT'S HARD NOT TO FEEL KINDLY DISPOSED toward a movie like *Star-*

*dust.* Matthew Vaughn's adaptation of Neil Gaiman's novel has a old-fashioned sense of storybook romance, and an ability to tweak fantasy conventions without resorting to the empty, TV-influenced pop-culture anachronisms

of the *Shrek* movies.

I haven't read the novel, but I assume most of the lovelier notions in *Standup* are Gaiman's inventions: for instance, the sly joke of a prince literally bleeding blue blood when his throat is cut; or the way Yvaine (Claire Danes), a star that has fallen out of the sky and taken on human form, literally glows whenever she's happy.

If I could glow like Yvaine as I watched *Stardust*, though, I'd probably have been lit up only half the time. Or more accurately, my lights would be turning unpredictably off and on all the way through the movie, annoying everybody else in the theatre. *Stardust* is one of those movies that seems perpetually on the verge of being wonderful, but never quite manages to propel itself over the top. Like Yvaine, it wants to ascend to the heavens, but it spends most of its time frustratingly earthbound.

Part of the problem, I think, is that while it contains a lot of imaginative touches, the *Stardust* universe (sorry, Gaiman fans) is not very deeply imagined. The people we meet seem more like notions for characters than flesh-and-blood people with a long history behind them—we don't get much of a sense, for instance, of what being a star means to Yvaine or what she used to do all day up there in the sky or whether falling to earth is a tragedy for her or just an annoyance. What does it mean to be a star? How are stars different from people? That sounds like a silly question, but it's an important one in a fantasy movie—and it's one that I bet a filmmaker like,

say, Joss Whedon would never have left unanswered.

Critics tend to denigrate special-effects movies, but the ability to seamlessly integrate visual effects into the emotional fabric of a film is an underrated talent that very few directors have mastered: Steven Spielberg, Peter Jackson, James Cameron, maybe J.J. Abrams. Vaughn, whose only other feature film was the British gangster flick *Layer Cake*, is still learning. There's something just a little bit off about many of the scenes in *Stardust*—no one onscreen seems to react to the magical events around them in quite the right way. There's no fear or awe or delight on the people's faces—every effect is greeted by a shrug.

I found myself inexplicably peedee, for instance, by the scene in which Yvaine and the young hero, Tristan (appealing newcomer Charlie Cox), find themselves magically transported on top of a cloud. They just stand there as if they're on solid ground—shouldn't they be more floaty or something? And shouldn't Tristan be freaked out by how high up he is and worried whether the cloud will support him? I know, I know: it's a minor quibble, but these little touches are what give a fantasy movie its texture, its weight, its... well, its *reality*. (SPOILER ALERT: I also really detested the way he kills off Ricky Gervais' character—there's a callousness to that scene that really made me wonder whether Vaughn had any business directing a fantasy.)

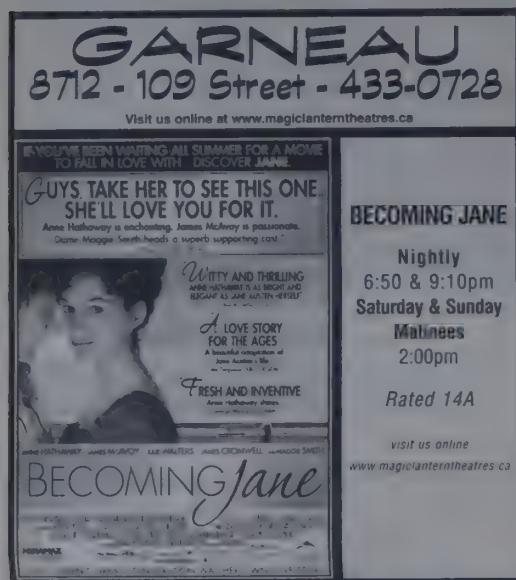
I know it doesn't sound like it,

## FALL DOWN, GO BOOM

Clare Danes comes to earth in *Stardust*

but on the whole I actually enjoyed this movie. If I've focused on *Stardust*'s failings, it's more out of frustration at seeing so many missed opportunities sail by than any genuine animus toward the film as a whole. One of the film's nicest inventions is a long wall that separates mundane England from the mythical land of "Stormhold," where magic reigns supreme—there's a gap in the wall where people can cross over, provided they can get past the ancient guard assigned to keep that from happening. I'd say *Stardust* gets maybe halfway through to Stormhold before the guard grabs Vaughn by the belt and pulls him back in.

PAUL MATWYCHUK



# Thumb kind of wonderful

The *Siskel & Ebert* archive puts film criticism's greatest battles online

MAYBE IT'S NOT QUITE AS MOMENTOUS as the BBC's plans to upload their entire archive onto the Internet, but the announcement earlier this month that Buena Vista Entertainment was putting 5,000 video movie reviews from *Siskel & Ebert and Roeper* online was exciting news indeed, especially for Generation X movie buffs who had grown up with the program—and in many cases had gotten their first taste of sophisticated movie criticism by watching Siskel and Ebert duke it out from their uncomfortable-looking balcony seats.

The "Balcony Archive" sits at [buentertainment.go.com/tv/](http://buentertainment.go.com/tv/) /buenavista/ebertandroeper. The collection only goes back as far as 1985; as Ebert explains in his introductory essay on the site, in those pre-home video days, no one imagined those shows would be worth preserving (after all, why would anyone want to watch reviews of movies that weren't even in theatres anymore?) and the tapes were erased or thrown out in order to make room. Luckily, the surviving shows ably capture Siskel and Ebert in all their testy glory, their genuine, visceral dislike of each other still vividly apparent even 20 years later.

There's more than 400 hours worth of material in the archive (if you include the Richard Roeper era, aka "The Lost Years"), an intimidating total for a casual browser. So let us help you get started. Here's our highlight reel of the best clips from *Siskel & Ebert* history—it's a treasure trove of sweater-clad cinephilia at its most argumentative!

#### Cop and a Half (1993)

Ebert's inexplicable endorsement of this dismal kiddie comedy starring Burt Reynolds as a grumpy cop forced to partner up with a precocious eight-year-old obviously caught Siskel off-guard. "Wowee," chuckles a dumbfounded Siskel, "where's your big red suit and beard, Santa? You just gave *them* a gift!" It was perhaps the only time Siskel ever made a joke about Ebert's weight that was actually funny.

#### Benji the Hunted/Full Metal Jacket (1987)

It's too bad that The Balcony Archive doesn't contain complete shows and instead splits the footage up into reviews of individual movies, because this episode from 1987 really needs to be seen in its entirety in order to appreciate Siskel's mounting incredulity that Ebert could give thumbs-up to a wildlife picture about a dog taking care of some orphaned cougar cubs ("I was bored, Roger! Bored with *Benji* running!") and thumbs-down to a anti-war Vietnam epic by Stanley Kubrick. ("This whole sequence is taken out of absolutely routine grade-B Republic Studios WW II movies!")

#### Blue Velvet (1986)

It's easy to forget what a shocking, almost incomprehensible experience David Lynch's thriller was when it first came out, but this clip (which can also be found on



#### CLIX FIX CRUX PIX

Gene Siskel and Roger Ebert continue their bitter blood feud in cyberspace

The recent *Blue Velvet* DVD brings it all flooding back. So powerful was the film's effect on Ebert that he seems weirdly unable to distinguish Isabella Rossellini the actress from the victimized character she's playing—and it's hard to decide whether his protective attitude toward her is feminist or outrageously condescending. The goofy dialogue at the end of the clip ("If he's going to play me like a piano, he'd better get some music that's worth listening to." "I think this is a good song!") is worthy of Lynch himself.

#### Home Alone 3 (1997)

Siskel: "If this movie had a theme song, it would be 'Dumbbells Keep Falling on My Head.' The story makes no sense. I feel for every family that's going to be suckered into seeing *Home Alone 3*." Ebert: "This is going to

astound you, but I'm giving the movie thumbs-up." Siskel: "It does astound me. Are you okay?" Ebert: "Better than you were the day you liked *Starship Troopers*." Me: Chortle!

#### One False Move (1992)

Siskel and Ebert made a point of repeatedly championing this low-budget crime thriller—an early acting/screenwriting effort from Billy Bob Thornton—and pretty much single-handedly (double-handedly?) rescued it from straight-to-video obscurity and earned it a national theatrical release. Gene and Roger were famous for their arguments, but when they found a worthwhile movie, they were always able to put their differences aside for the greater good. This clip shows them at their best.

PAUL MATWYCHUK

FROM THE PEOPLE WHO BROUGHT YOU  
MARCH OF THE PENGUINS

# ARCTIC TALE

The New York Times

STUNNING

—Peter Travers

Screen Rant

PROFOUNDLY TOUCHING

—Matthew Wozniak

Entertainment Weekly

A PERFECT FAMILY FILM

—Matt Fagerholm

AWE-INSPIRING

—Kirk Johnson

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AWESOME

—Mike Fierman

IMDb

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# capsule film reviews

## ARCTIC TALE

Prime evidence of *March of the Penguins*' pernicious effect on wildlife documentaries. The imagery is stunning, but the pop-music soundtrack and Queen Latifah's cloying, combob narration are almost unbearable. Unwatchable, too.

★★★½

## SHYMING JANE

*Shakespeare in Love* meets *Pride and Prejudice* in this fluffy romance starring Anne Hathaway as a lovestruck young Jane Austen. Pleasant enough, but designed more for chick-lit addicts than people who've actually read Austen's books.

★★★½

## THE BOURNE ULTIMATUM

If there's a more exciting sight than Matt Damon running down streets, leaping through windows, driving cars off rooftops and beating up hired assassins using nothing more than a book, we don't want to know about it. Our hearts couldn't take it.

★★★★★

## BLAZE: THE MOVIE

*Alka: The Sisterhood of the Traveling Skanks*. [www.blazethemovie.com](http://www.blazethemovie.com)

## BUDDY DAY CAMP

Oh for crying out loud, Cuba Gooding Jr.—this is getting ridiculous. Are we going to have to stage an intervention?

★★★★★

## Hairspray

A latex-encased John Travolta is no substitute for Divine. This musical version of John Waters' 1988 camp classic is a conformist salute to nonconformity, but at least the songs are great.

★★★★★



## SKINWALKERS

Natassia Malthe, see even in [ign.com](http://www.ign.com)

## HARRY POTTER AND

### THE ORDER OF THE PHOENIX

The longest, gaggiest Potter book becomes the shortest, most dramatically effective Potter movie, now there's a magic trick for you. Director David Yates may be Harry Potter's most valuable ally since Sirius Black.

★★★★★

## HOT ROD

What's funny on YouTube isn't quite as amusing on the big screen.

★★★★★

## I KNOW WHO KILLED ME

It's hard to know which is a bigger train-wreck: this convoluted thriller or its troubled star, Lindsay Lohan. At least Lohan can still, theoretically, dry out in rehab; *I Know Who Killed Me* will always be terrible.

★★★★★

## I KNOW PRONOUNCE YOU

### CHUCK AND LARRY

We now pronounce you, Chuck and Larry.

★★★★★

## LIVE FREE OR DIE HARD

A lot of action heroes can use a car to blow up a helicopter, but none of them can cockle gleefully about it afterward like Bruce Willis, still a convincingly bulletheaded action hero at age 52.

★★★★★

## NO RESERVATIONS

What does it say about this summer movie season that an animated rat makes a more appealing chef than Catherine Zeta-Jones? This teenager is as predictable as the alphabet and dull as a bowl of consomme.

★★★★★

## TATTOOVILLE

Disgusting premise, eye-poppingly entertaining movie. What's next: a movie about a cockroach who wants to become a brain surgeon? Hey, if anyone can pull it off, Pixar.

★★★★★

## RESCUE DAWN

Whaddya know? It is possible to make a

thinking man's *Rambo*. Werner Herzog's fictionalized version of his documentary *Little Dieter Needs to Fly* transcends all the clichés of the POW genre, while Jeremy Davies pulls an upset victory over Christian Bale in the "most weight lost for a part" contest.

★★★★★

## RUSH HOUR 3

Not even Jackie Chan's fading kung fu powers can save this inane action "comedy," whose script was apparently written with the aid of a bingo-ball drum of plot clichés and racial stereotypes.

★★★★★

## THE SIMPSONS MOVIE

It neither sucks nor blows. In fact, it's consistently, uproariously funny—which is more than you can say for the TV series lately. Credit the brisk pace and tight sight gags to director David Silverman—or at least his non-union Mexican equivalent.

★★★★★

## SKINWALKERS

Well, it's no *Ginger Snaps*. Undiscriminating horror fans and Elias Koteas groupies might be able to put up with this Canadian-made werewolf thriller, but its convoluted mythology and hand-me-down imagery will exasperate everyone else.

★★★★★

## SUNSHINE

*Trainspotting* director Danny Boyle's foray into solar-powered sci-fi starts out following in the footsteps of Kubrick's *2001* and Tarkovsky's *Solaris*... at least until the halfway mark, when a mysterious killer begins picking off the members of the crew. Didn't Jason X do this already?

★★★★★

## TALK TO ME

Don Cheadle shows off his comic chops in this lively biopic about Washington radio legend "Pete" Greene, but it's Chiwetel Ejiofor as Greene's deceptively straight-laced station manager who carries the film's absent analysis of black culture's thorny relationship with the white mainstream.

★★★★★

## TRANSFORMERS

The comic moments are unfunny, the action is incomprehensible, and many scenes are borderline racist, and yet audiences love it. Why? We have no idea, which is why we're coping out and giving Michael Bay's late no rating at all.

★★★★★

## UNDERDOG

Completely disposable second-rate fluff, but basically harmless—unless you have an allergy to Jim Belushi. In which case, stay away.

★★★★★

## LA VIE EN ROSE

Try reading a biography of Edith Piaf before seeing this biopic about her—that's the only way to make sense of its haphazard chronology. Luckily, its preparation is necessary to enjoy Marion Cotillard's brilliant central performance.

★★★★★

## YOU KILL ME

This offbeat yarn about an alcoholic hitman trying to get sober may be slight, but it's also the kind of sly, smart entertainment that will seem like an undiscovered gem two years from now when you stumble across it on Showcase.

★★★★★

# Beyond the Blurbs

This week: Alternative cinema's unldest celebrity chefs!

**FORGET ABOUT THE CHICK WHO** won *The Next Food Network Star*; [here's] the budding cooking personality who's actually destined to be the next Rachael Ray. Look at the sureness of his hands. Listen to the easy authority in his voice. Stare in awe at the... wait a second... is that... could it be... Um, yeah, that's definitely Christopher Walken. What the hell's he doing

cooking chicken with pears?

"This is a bizarre one, people. In a way, it makes absolutely no sense for there to be a video of Christopher Walken cooking chicken with pears. In another way, it makes absolutely perfect sense for there to be a video of Christopher Walken cooking chicken with pears. Can anyone out there shed some light on what

the hell's going on here and why this video even exists? And is that his own hasn't-been-remodeled-since-1987-kitchen he's cooking in? I hope so. And what's up with the cat at the end? Is that Christopher Walken's cat? I want it to be.

"Warning: This clip isn't funny. It's actually kind of boring. It's a lot like watching your uncle cook chicken. Assuming your uncle is

cooking chicken with pears?

"This is a bizarre one, people. In

a way, it makes absolutely no

sense for there to be a video of

Christopher Walken cooking

chicken with pears. In another

way, it makes absolutely perfect

sense for there to be a video of

Christopher Walken cooking

chicken with pears. Can anyone

out there shed some light on what

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## CHICKEN À LA WALKEN

That really is Christopher Walken fixing a meal in this blurry YouTube video

Christopher Walken." —Adam Winer, *Best Week Ever* (view the video at [yumsugar.com/465184](http://yumsugar.com/465184))

"*Quinoa* [a short cooking video starring David Lynch, included as a special feature on the new *Inland Empire* DVD] begins with the filmmaker preparing a recipe based on the hearty grain, then morphs into a beguiling lesson on how to cook up a story. 'Well, you know,' Lynch notes, 'there's all these cooking shows. But I don't cook. I know how to make tapioca from when I was little, and rigatoni because I learned how to make rigatoni. But now I know how to make quinoa. So I did kind of a cooking thing.'

"The chef does not make the fish,' Lynch continues. 'The chef can prepare that fish and really make it a great meal—a beautiful, you know, thing—but the chef

doesn't make the fish. It's like you are going along down the street and you get an idea, and it's a thrilling thing, it's the whole thing, and it might be a fragment but that fragment is complete. So you go into this process where more ideas hook onto it, and the more ideas you have, the quicker the rest come to join it. They become like bait, and you just stay true to those ideas. And where intuition comes in is, you're translating this idea to film and it's not quite right. Like on a violin note, if you lean a little bit harder on that note, it feels correct, and if you back off a little bit, it doesn't feel correct. And if you follow this thing, staying true to idea, intuition is your friend. You walk away when it feels correct." —from David Lynch's interview with Nathan Lee in *The Village Voice*

PRINCESS



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# Almighty Nicholls, almighty dollar

Does the *Journal* have too much sway over Fringe box office returns?

ON A SCALE FROM ZERO TO 10, HOW much power does the *Edmonton Journal* have over the box-office fortunes of a Fringe show?

"I don't know," says *Journal* theatre reviewer Liz Nicholls. "I wouldn't want to hazard a guess. If a show is a prime-time sketch comedy show with a come-hither title, the *Journal* has much less impact than, say, a revival of an obscure early Ibsen that happens to be at noon."

Plenty of Fringe artists I spoke to, on the other hand, had no trouble coming up with a figure.

"Out of 10?" asks actor/director/playwright Ryan Hughes. "I'd say, from my personal experience, the *Journal* is probably seven or eight."

"I'd say maybe probably seven or eight," agrees actor Clarice Eckford.

"I'd rate the *Journal* up there around eight or nine," says actor/director/playwright Mark Stublings. "And that's assuming there's no such thing as a 10."

"I'd say the *Journal* is a nine," says actor/director/playwright Jeff Page. "I mean, a five-star *Journal* review is worth five sellout

houses." He pauses. "Actually, when you factor in that list they run every day of which shows got how many stars, I'd amend that to a 9.75."

Page, who's making a return to Fringe acting this year in the raunchy Italian comedy *Cuckoos* after a few years as a director, has experienced the power of the *Journal* review first-hand. "I did this show once called *Kahanu Pakoo* with [Seattle's] One World Theatre," he

almost need the media just to organize it all. The sad thing is when there are really good shows that only get three stars and just get lost in the shuffle. If anything has too much power, it's the star ratings."

Ah, the star ratings! So arbitrary! So unfair! So welcome when the reviews are in your favour, so despised when they go against you! To paraphrase Winston Churchill, it's the worst possible

**"I've been raked over the coals and I've been praised to the skies, and it's never hurt my houses. People don't go to a show because of the stars; they go because someone shoves a flyer in their hands."**

BEST FRINGE DIRECTOR TREVOR SCHMIDT

says. "When we were in Winnipeg, we had empty houses, empty houses, empty houses, and on the last day of the Fringe we got a four-star 'Best of the Fringe' review, and we filled our last show. We went to Saskatoon, and it was exactly the same story.

"So before we went to Edmonton I called Liz Nicholls and told her we were doing this show and we're always getting these late reviews—could she send someone out early? And on the first day of the Fringe, they sent out Bob Remington, who I believe was the TV reporter at that time. And his first line was 'Kahanu Pakoo'; if you say it fast, it sounds like 'Ca-ca hunch of poo-poo,' which is what this show is. Which just devastated us right out of the starting gate."

Ask Stublings, who's unveiling a lesbians-on-the-road comedy called *Our Kind of Love Is an Ugly Love* at this year's Fringe, whether the *Journal* has a disproportionate influence among the city's media outlets over which shows get seen, and he responds with a rueful am-I-about-to-kill-my-career? chuckle. "Unfortunately, they do," he says. "But they're the flagship, right? My parents have no idea what *SEE* and *Vue* are. But the *Journal* has that large section devoted to the Fringe every day, and there's definitely a sense out there that they have the more informed critics. There are so many shows that have to be reviewed, and weeklies like *SEE* and *Vue* have to herd in a lot of inexperienced people to cover it."

## STARSTRUCK AUDIENCES

ECKFORD, WHO'S PART OF THE cast of Chris Craddock's new comedy *Poptart*, agrees that reviewers in general wield a great deal of power at the Fringe—but do they have too much power? She doesn't think so. "How else would the public manage?" she asks. "There are so many shows, they

system of covering the Fringe—except for all the others.

"It's very difficult," says Nicholls. "Three stars can apply to a play that's just a moderately successful experience, or to a show that has some great, wonderful moments and some really disastrous, misguided moments and it all averages out to three. Particularly at the Fringe, the stars can be very misleading. But *Journal* surveys have told us that readers want the stars."

The *Journal* even tried eliminating star ratings in 1996, but Nicholls says readers strongly objected. (We all need the stars to navigate by, it seems.) Anecdotal evidence suggests that audiences simply gravitated towards the *Sun* that year—and in such numbers that it's doubtful the *Journal* will ever try that experiment again.

The desire for a good star rating—the conventional wisdom seems to be that four and a half or five stars from the *Journal* puts you on easy street, while four stars gives you at least a fighting chance at the box office—is so strong that some performers have begun to wonder if there's some kind of "four-star conspiracy" among the *Journal*'s Fringe team. Stublings says he's even detected a belief among many younger Fringe artists that some established writers and performers will never drop below a certain star rating—that the *Journal* will always protect them, no matter how ordinary their show.

Sour grapes? Perhaps—but at the same time, Liz Nicholls' fondness for Stewart Lemoine and Marc Horton's affection for David Belke are fairly well-known. Whether that amounts to a conspiracy of favouritism, however, or if it's just an innocent example of how everybody has their own pet cultural tastes is open to debate.

The dismaying truth of the matter, Nicholls says, is that there is

WILL THE REVIEW BE UGLY TOO? *Our Kind of Love Is an Ugly Love* hopes the *Journal* will be kind to them



no rhyme or reason to the *Journal*'s Fringe coverage whatsoever. The order of reviews, which critic gets assigned to which play, the prominence of the review on the page: according to her, it's all totally random. "People assume it's very deliberate," Nicholls says, "but it all depends on space, deadline, whether there's colour art, the shape of the colour art, the length of the play. It's a race to the deadline every night." And there's really no time to put a conspiracy into action.

## ABOVE THE FRAY

PERHAPS MORE FRINGE ARTISTS would be happier if they followed the example of Trevor Schmidt, who's directing an astonishing three plays at this year's Fringe (*Effie's Burning* with Lora Brovold and Maralyn Ryan, *The World's Wife* with Leona Brausen and Davina Stewart, and *Crooked* with Michele Vance Hehir), and who says he's not depending on reviews with any of them.

"I've been raked over the coals and I've been praised to the skies and it's never hurt my houses," he says. "To me, the review doesn't affect whether we make money or not. People don't go to a show because of the stars; they go

because the subject matter interests them or because someone shoves a flyer in their hands and the performance happens to fall at the right time."

But what about those people you hear about, the "unflyables," the ones who bring a copy of the *Journal* with them to the Fringe grounds and refuse to see anything but five-star shows? "Oh, I think that's a myth," Schmidt says.

That's not to say Schmidt believes the Fringe would be better off if reviews were abolished altogether—"I think it's important for theatre to be at the forefront of the Fringe," he says, "and the only way that will happen is to have theatre coverage in the press." He just thinks that Fringe artists need to realize that reviews are subjective, and that good work will always find a crowd—provided you do the legwork.

That's the one thing everybody I talked to agreed on: the only thing more powerful than the *Journal* is word of mouth.

"I really believe that if you sell your show properly," Eckford says, "audiences will come." She laughs. "People are pretty sug-

gestive."

PAUL MATWYCHUK



- 1 The Way I Are, Timbaland
- 2 Umbrella, Rihanna
- 3 Big Girls Don't Cry, Fergie
- 4 Buy U A Drank, T-Pain
- 5 Summer Love, Justin Timberlake
- 6 Don't Matter, Akon
- 7 T.I. – Big Things Poppin', T.I.
- 8 Paralyzer, Finger Eleven
- 9 Girlfriend, Avril Lavigne
- 10 Makes Me Wonder, Maroon Five

ROGERS

# Live and Let Fringe: star search

Our utterly unreliable guide to this year's prime five-star contenders

WHICH PRODUCTIONS AT LIVE AND Let Fringe are going to land that coveted five-star rating from the *Journal*? Here's 12 plays that we think seem like the leading candidates, along with the question-mark factors that might tip them up.

## CUCKOOS (Stage 1)

**In Its Favour:** Jeff Page's presence usually guarantees quality; Page himself enthusiastically describes Giuseppe Monfridi's comedy as "the filthiest script I've ever read."

**Question Mark:** Its outrageous X-rated premise may make this one a real love-it-or-hate-it affair.

## DISHPIG (Stage 10)



**In Its Favour:** The lost time director/co-writer T.J. Dawe wrote about working for minimum wage, he created one of the best Fringe plays of the decade, *The Slip-Knot*.

**Question Mark:** Everyone loves T.J. Dawe. But who's this Greg Landau guy?

## GOD'S EYE (Stage 9)

**In Its Favour:** Wayne Paquette has directed only two Fringe plays, *Afterplay* in 2005 and *The Christian Brothers* in 2006, and he won Best Fringe Director at the Sterlings for both of them.

**Question Mark:** *The Bone House* aside, playwright Marty Chan has fared better at the Fringe with comedies (*Polaroids of Dan*, *Maggie's Last Dance*) than drama (*Repose*).

## THE HEADSHOT OF DORIAN GREY (BYOV C)

**In Its Favour:** David Belke is always a force to be reckoned with. And cute title!

**Question Mark:** Another genial backstage comedy? Even if Belke delivers the laughs, it could look as though he's merely repeating himself.

## HOMELESS (Stage 2)

**In Its Favour:** Jeremy Baumung (*Dead Man Talking*) knows how to carry a one-man show, and director Ken Brown knows how to use the limited resources of a bare Fringe stage to their best advantage.

**Question Mark:** If this autobiographical monologue about his stint working in a local homeless shelter is handled improperly, Baumung runs the risk of seeming either sanctimonious or self-indulgent.

## KAFKA AND SON (Stage 6)

**In Its Favour:** Rave reviews from Montreal, Ottawa, Winnipeg and Toronto precede the Edmonton stopover of this inventively staged one-man adaptation of Franz Kafka's *Letter to His Father*.

**Question Mark:** The relationship between the meek Kafka and his domineering, ogre-like father could strike a contrarian reviewer as too one-note.

## THE LOST PROPERTY OFFICE (Stage 11)

**In Its Favour:** With 2005's *An Unfortunate Woman*, Nicola Gunn cemented her reputation as one of the Fringe's most original international performers.

**Question Mark:** Gunn's eccentric, mime-heavy shows are often as perplexing to follow as they are mesmerizing to watch.

## MATT AND BEN (Stage 1)

**In Its Favour:** This cheeky comedy about Matt Damon, Ben Affleck and the writing of *Good Will Hunting* (with two actresses playing the title characters) was an Off-Broadway comedy smash.

**Question Mark:** Will a cross-dressing pop-culture spoof seem too silly to merit the prestigious five stars?

## POPTART (Stage 8)

**In Its Favour:** Playwright Chris Craddock always brings the funny.

**Question Mark:** The sitcommy description of the play in the Fringe program as "*The Odd Couple* meets *The Pussycat Dolls*" makes it sound a little commercially calculated.

## STRAWBERRIES IN JANUARY (Stage 6)

**In Its Favour:** Real-life couple Jana O'Connor and Chris Bullough are two of Edmonton's most charming performers; director Mieko Ouchi's Fringe shows have the slickest production values in town.

**Question Mark:** This romantic comedy about the gap between love in the movies and love in real life might come off as too whimsical for its own good.

## UNDERNEATH THE LINTEL (Stage 5)

**In Its Favour:** Glen Berger's magical Off-Broadway hit is an ideal vehicle for actor John Huston, who excels at literate monologues (*Slylock*, *Creeping Murmur*, *Pouring Dark*).

## THE HEADSHOT OF DORIAN GREY (BYOV C)

## HOMELESS (Stage 2)



**Question Mark:** Huston may have to overcome reviewers' still-vivid memories of Andy Curtis' Sterling Award-winning turn in Shadow Theatre's 2003 production of the same play.

## WHITE MICE (Stage 11)

**In Its Favour:** This acerbic comedy has an ideal Fringe blend of edgy theme (liberal attitudes toward

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(2) Assemble your pieces at the ENTRANCE GATE. High roll goes first.

(3) Roll a single die and move that number of spaces forward on the game board.

(4) If you land on one of the two BEER TENTS, you lose a turn, but your fellow players have to buy you a drink.

(5) When you land on the REVIEW space, you must stop immediately, no matter how high a number you rolled. On your next turn, roll the die to determine how many stars the Journal gave your show and move forward twice that number of spaces. If you roll a six, roll again—there's no such thing as a six-star show.

(6) The first player to reach THE NEXT ACT on an exact roll wins.

By Paul Matwychuk • Illustration by Amanda Woodward.



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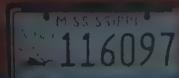
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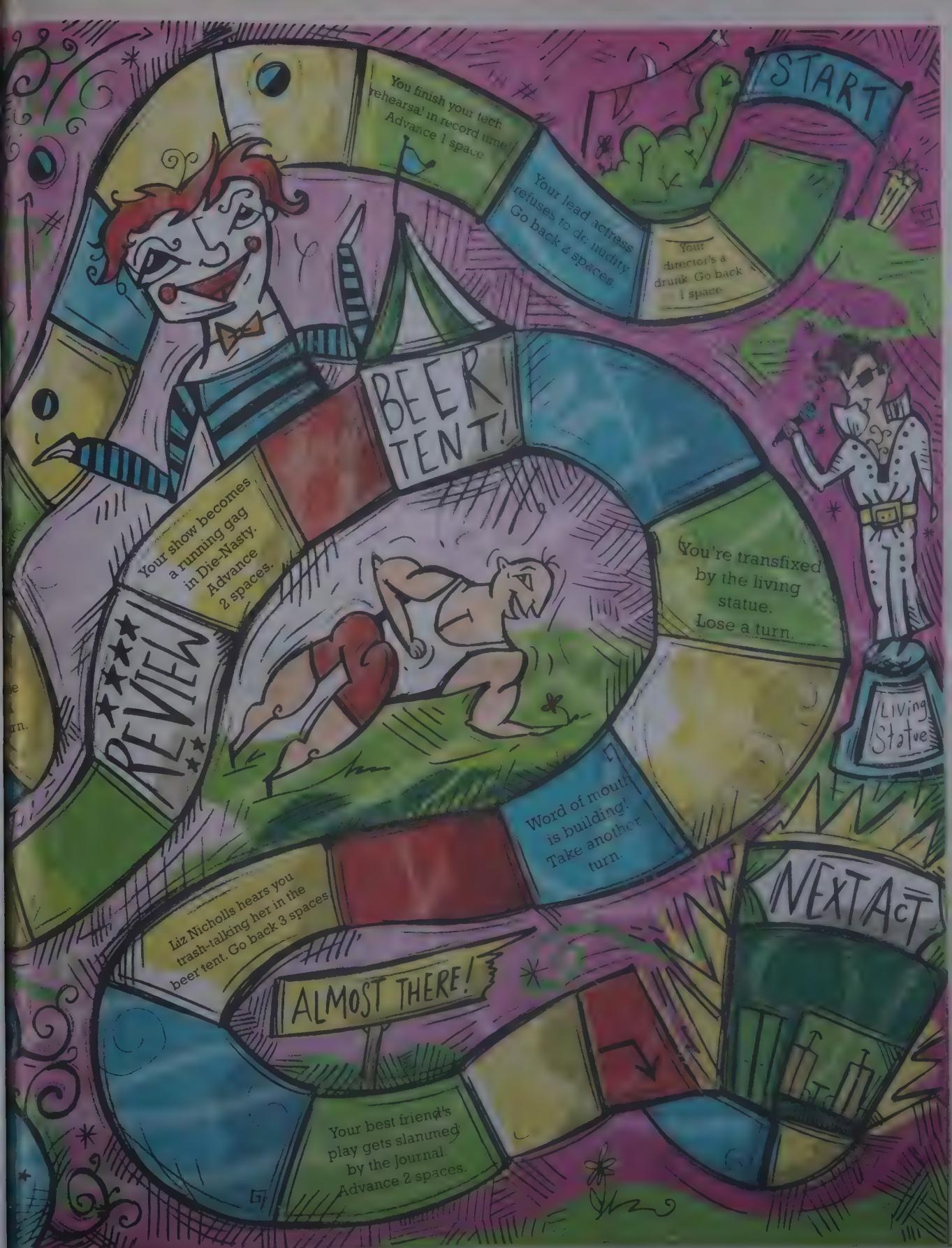
  
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TWEEDY'S ARMY

Photo: Steve How / Includes additional guitars by Jeff Tweedy and Cline (not in photo)

## Yankee Hotel Dad-Rock? New Wilco guitarist rolls his eyes at critical snipes

**WILCO**  
Sat, Aug 18 (8pm), Jubilee Auditorium  
Tickets \$39, available through [Ticketmaster](http://Ticketmaster)

WILCO GUITARIST NELS CLINE HAS been perusing a few of the online reviews for the band's latest album, *Sky Blue Sky*, and there's one thing he wants to know

"Dad rock"—just what the hell is that?"

The obvious answer would be "Anything that the kiddies over at [Pitchforkmedia.com](http://Pitchforkmedia.com) decide isn't

au courant enough to keep up with their constantly re-pegged scale of hipness"—but despite the implied dismissal in the phrase, Cline just laughs. Even with a music writer prodding him, hoping to craftily provoke a feud, or at least provoke a display of spleen, Cline isn't even angry. He's more mystified and amused.

The 51-year-old musician—a mainstay of the American avant-garde and jazz scene since he took his first bow on Vinny Golia's

Openhearted album in 1979—has had so little contact with the verbal contortions of glib hipster rock reviewers over the past 28 years that it all just sails right by him. And besides: after accumulating nearly three decades' worth of cool credentials to compensate for his low paycheque, Cline has snagged a job with one of the few mainstream rock bands that it makes sense for him to join.

"Oh, hey, I've won the lottery," he freely admits. "Getting to play all of this experimental and jazz-related music but also joining up with a great band like Wilco—this is absolutely the best position for me to be in."

It also makes perfect sense, considering that Cline has built a reputation as a versatile and unpredictable guitarist since his career began in the late '70s. He's played with heavy jazz musicians like Charlie Haden, punk rock icon Mike Watt (of The Minutemen and currently The Stooges), alt-country outfit The Geraldine Fibbers, Willie Nelson, and noise experimentalist Thurston Moore. If you wanted to trace a musical path leads to Wilco's sonic explorations, Cline's career would serve as well as any other.

Matter of fact, it was Cline's affiliation with The Geraldine Fibbers that introduced the guitarist

to the members of the band—then-partner (and Geraldine Fibbers singer) Carla Bozulich was a huge fan of the Chicago band with the constantly shifting personnel.

"She played their records a lot at home," Cline says, "and when we were in Chicago, Jeff [Tweedy] would loan us gear or come to see us play. We all really got acquainted four years ago and hit it off. I think that was one of the main reasons why Jeff thought to call me."

Familiar only with the *Yankee Hotel Foxtrot* album, Cline had to do some backtracking to get a sense of Wilco's sound, but in the process he found that he enjoyed their wandering artistic trajectory, which wandered through alt-country, pop, experimental rock, Krautrock and even classic rock.

Wilco's stubbornly individualistic pursuit of their muse spills extends to their business relations as well. Unlike the complex conditions and obligations that must be assented to whenever a new member joins up with a major-label band, Tweedy, for all intents and purposes, simply hired Cline after a series of phone calls.

"It wasn't business at all," he says. "We ended up talking band chemistry, and had these great conversations that went deep into things like 'What is your direction in life?' These one-and-a-half-hour phone conversations—at one point I just said, 'You know what, Jeff? I think everything is going to be fine with this arrangement.' Never was I told that I had to drop the free improvised music or jazz thing—they let me know that they were hiring me to be myself."

"There were lucrative gigs I could've done before—because you're not going to make a living playing experimental music, especially on the West Coast," he continues. "Things were tough even though I was constantly working, but I wouldn't have done a gig just to survive. Wilco was something I felt I couldn't turn down because they were just so good."

TOM MURRAY

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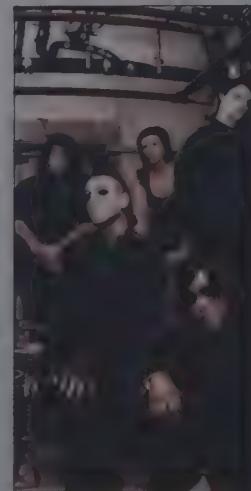
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MUST-SEE SHOWS



**DAM TITAN**  
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He's all grown up! Though a mere 20 years old, this folk-rock wunderkind has 15 years of gigging under his guitar strap and has gone on to release two albums and two Top 10 hits, and his latest CD, *Can't Let Go*, was produced by industry heavyweight Jay Joyce, who's worked with the Dixie Chicks and the Wallflowers. Yes, it's pretty, but okay nonetheless to hate him a bit for it!



**I AM GHOST/A WILHELM SCREAM/STRUNG OUT**  
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brisker, the first nips of the autumn wind taking tentative bites as you step out the door. And that, of course, means the kids are gearing up to go back to school. That, in turn, means we must face the inevitable. No, not the end of long hot days, but the return of frat-punk. Think of it as a kind of a glass half-empty, keg half-full situation.

**INCUBUS**  
Wed, Aug 22, Show Conference Centre  
Just a few of the identifiers you'll find written about Incubus, noted California alt-rockers (that's one): funk-metal, rap-metal, rap-rock, alt-metal, and post-grunge rock. Colour us excited.



# Our Mercury no longer rising

One of Edmonton's best gives it a rest

## OUR MERCURY

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AND SO IT GOES: ANOTHER VENERABLE Edmonton musical institution is calling it a day.

"We're getting to the age where we're sorting out what we really want to be doing with our lives, and, you know, I don't want to be a fucking housepainter," says Our Mercury frontman Ben Stevenson of his decision to close shop on his purveyors of fine punk-reggae-soul.

Stevenson says the past year was a make-it-or-break-it situation, and with band members coming to terms with the realities of adulthood, not everyone was game to devote all their time to the project. "We wanted to continue the band," he says, "but we only wanted to do so if it was the number-one priority for everyone involved, and basically we couldn't get that out of everybody. No blame or hard feelings—people have commitments and people in their lives that rely on them being there."

For his part, Stevenson plans on moving to Toronto in couple of weeks' time—he has a girlfriend out there and is gearing up to study architecture in the winter. In the meantime, though, he says he'll be setting up a little studio, and, seeing how he has friends in bands in that city, he isn't ruling out the possibility of forming another group.

"I'm just really excited to do what I want to do full-time," he says of his pre-academic itinerary, "instead of slaving away and doing it a couple of hours a week."

That said, instead of wallowing in the demise of the group, who have been together some 12 years, let's let Stevenson take a well-deserved trip down memory lane, as he recounts the highs and lows of life in orbit with Our Mercury.

## Best Moment on the Road

"A few months ago in Brandon, Manitoba we played a benefit for a local organization there for fair trade foods. It was kind of like a hippie festival—this guy had an acreage on the edge of Brandon, and it was kind of like a hippie family mini-Folk Fest. It was kind of funny because we didn't know how it would go down—by pedigree we're a punk band. But at this point we have some versatility to our sound, so obviously we're not going to come out there and scream at everybody all night long. So we just chose some of our more tuneful stuff and got up there and just rocked the house. Everybody was dancing: parents dancing with their little kids, and everybody from age five to 55 dancing in front of the stage. It was just a really special night. It felt perfect: the weather was nice, it was pre-mosquito season.... It was just a perfect little show."

## Worst Out-of-Town Experience

"Definitely last summer. We did a six-week tour without our keyboard player and the band we were going to tour with broke up two weeks before the tour. We had a new bass player who wasn't comfortable with us yet. We actually got rid of him at the end of the tour. [Laughs] So there



## FANTASTIC PLANET

Our Mercury reflects on their 12-year reign atop the Edmonton music scene

we are, all the way out east to the Maritimes and back to the west coast. Most of our shows were cancelled, and those that weren't were just shitty bar shows that the promoter didn't put any effort into. Just a soul-sucking tour."

## Best Edmonton Show

"There was a really great house party we played [last] November or so. We may not have had our wits about us perfectly.... It was a house party, right? But sometimes playing with these guys I feel... it sounds cheesy, but literally magical moments where things come together in that perfect way. And in this show it felt like there were quite a few of those moments."

## ...and the Most Terrible

"Our first show ever, as Misde-

moran. I just turned 14 and the other guys were 12. It was June 10, 1995, and we were playing an afternoon show on a Sunday, and there was nobody there except for maybe my buddy Matt and my sister, and the little brother of [the headlining band; name redacted by request] who had come to help them load gear. We played a Clash cover and couple of our own songs, and we were pretty bad."

"And then we got to watch [the headliner] play, and this guy, standing in front of about five people, starts writhing around the ground like Iggy Pop or something. To have a show and nobody really giving a shit and this guy losing his mind onstage.... I think he even cut himself a couple of times. It just felt wrong, you know?"

ZOLTAN VARADI

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# The Folk Fest Approval Matrix

SEE organizes the entire weekend on handy X and Y axes

I KNOW IT'S A CRITIC'S JOB TO COMPLAIN ABOUT THINGS, BUT I CAN'T LIE TO you: this year was the most fun I've had at Folk Fest in a long time. Despite going in with lukewarm feelings about the lineup—which at least made some attempt to address fans' perennial grousing about “too much of this” and “not enough of that”—I stumbled on memorable musical moments with pleasing frequency, saw plenty of old friends and didn't succumb to an excess of sun, beer or patchouli. I did indulge heavily in sidestage concerts, offering as they do a bit more intimacy with the performers than the boffo mainstage offerings.

To balance out the marginalization of Celtic music, which some would say was a domi-

nating flavour in Folk Fests of yore, this year saw a strong urban vibe through performers like Spearhead, Buck 65 and Los de Abajo—hey, it's music for folks too, ain't it? As well, many an unsung Canadian singer-songwriter got to peddle their wares to the receptive Folk Fest throng. Then there are those artists who just keep coming back and coming back...

Below is a superficial, *New York* magazine-inspired glimpse at a few of the highs and lows of this year's festival that had nothing to do with the wildly fluctuating temperatures. Clip it out and compare with your own opinions and blurry memories.

SCOTT LINGLEY

## NEW FANGLED

### Feedback

Was it just me or were there more spikes of shrill noise from mainstage than in previous years?



### Ozomatli

Multi-culti jam band had no end of musical flavours and chops to match. Yawn.

### Justin Nozuka

Young, handsome, talented—what are you whining about?

### Stage 4

The sidestage with the least seating capacity was not the best place for popular artists like Amy Millan.

### Stage 1

If you just turned the frigging thing 90 degrees, people in the beer garden could enjoy it too.

### Crooked Still

Wafty Appalachian melodies for tourists. Leave that *Orphan Girl* alone!

### Stilt walkers

Some people just need to be the centre of attention all the time—year after year.

### Deep-fried everything

That'll be \$10, please.

### Threepoints

Acts that have been at EFMF so many times they should consider investing in some property near Gallagher Park. You know who you are.

### Harry Manx's stage banter

A Janet Jackson boob-joke? You need a new writer, dude.

## OLD HAT

### Biodegradable beer cups

The greatest non-musical innovation of the weekend, thanks to the power of corn.

### Michael Franti and Spearhead

Overtly political, irresistibly danceable, with that hint of self-righteousness.

Photo: Alan L. MacEachern

### Buck 65

Two turntables and a microphone didn't obscure the link between Halifax's leading rhythmic poet and the wise, folksy patter of Dylan, Ochs, Guthrie, et al.

### Tanya Tagaq

Björk meets *The Exorcist* in the high Arctic, with laptop and cello. The most harrowing, challenging music of the fest. Grown men did blush.

### Los de Abajo

High-energy Mexi-aka-punk-hop just the thing for bouncing you out of your Sunday afternoon hangover.

### Mary Margaret O'Hara

You don't have to be crazy to withstand years of critical and popular neglect. But it helps.

### Harry Manx's sideman

Guitar-slinger Kevin Breit was a revelation, an outer-space explorer who lifted up every setting he found himself in.

### African Guitar Summit

Musically splendid, but a workshop soundman's worst nightmare.

### Marty Stuart and his Fabulous Superlatives

Smart, savvy country with deep roots and too much class for Big Valley. And, oh, that mane of hair...

### Beausoleil avec Michel Doucet

Buoyant zydeco drew a sexy contingent of dancers. Sometimes old hat feels damn comfortable.

### Hula hoops in the dance area

You know... for kids!

### Ralph Stanley

Superannuated bluegrass hound might not have many new tricks, but the old ones are pretty impressive.

### Tony McManus

Hard to believe just one guitarist made all that noise.



## Less than Immaculate

Victoria popsters surrender to the grubby reality of the road

### IMMACULATE MACHINE

Fri, Aug 17, The Velvet Underground (10030-102 St)

HAVING JUST DRIVEN FROM FREDERICTON to Sudbury without a stopover—some 19 hours on the highway—can safely hazard a guess that the van belonging to Victoria indie-pop trio Immaculate Machine does not live up to the band's name.

It's not a question of personal hygiene; it seems safe to assume that keyboardist/vocalist Kathryn Calder, vocalist/guitarist Brooke Gallup, and drummer/vocalist Luke Kozlowski are as bright and clean as the music they make. It's just the reality of touring life, where packages purchased at roadside rest areas accumulate at a seemingly exponential rate...as do the odours associated with them.

The result is not entirely unpleasant, though, what with the endless stretches of Canadian wilderness blurring past the windows on the outside and the mundane, if pungent, reality of life on the inside, you eventually learn to give in to a kind of Zen state of being.

"It is very meditative if you're not driving," says Calder, who's spending even more time away from home now that she's also a full-time member of The New Pornographers. (She says that even *that* band's more hifalutin' tour bus smells slightly like "pee," although she's quick to add, "I'm not complaining.")

"I find that, in 'real life,' I tend to zone out quite a bit," she says, "and I think it's because I sit in the van or on planes a lot and have nothing to do but just sit there and think about things." She laughs. "So when I go home and join civilization again, I zone out a lot."

Not so good for familial relations, perhaps, but all the better for the imagination. And in that regard, the



### READY, SET, GLOW

The members of Immaculate Machine are shiny, happy people

sunny, keyboard-driven pop music of Immaculate Machine—a third of which Calder writes—has gained a lot of attention of late. Their newest CD, *Immaculate Machine's Fables*, has received positive notices both here in North America and over in the U.K. But, unlike the ones Aesop wrote, don't expect much moralizing from these *Fables*.

"I just wouldn't be able to stomach that if that was what our record was about," says Calder, who explains with a shrug that they just thought the name was nice.

Immaculate Machine's wordplay is most commonly described, even by critics who like their music, as "cryptic," and even though Calder herself agrees with that adjective—"There's a really thin line between cheesy and not"—she says her most straightforward lyric was inspired by Japanese novelist Haruki

Murakami's surreal novel *The Wind-Up Bird Chronicle*

"In the book, there's a character who enjoys climbing into wells," she explains, "and in one part he's visiting this old man, who has the line 'Sometimes in order to get anywhere you have to just stop and wait for things to pass.'" Hence, her verse on the CD's closing track "Blinding Light": "Sometimes when you're going down, you're going down no matter what/So find the deepest well you can and climb on and wait it out."

Sounds like a morsel of wisdom for Canadian bands who have to travel for 19-hour stretches between gigs.

"Yeah, don't worry about it," laughs Calder. "Wait it out—climb in the van."

ZOLTAN VARADI

## The needle and the damage repaired

Tattoo artists, burlesque performers team up for cancer benefit

MAYBE IT'S JUST ME, BUT NORMALLY I wouldn't associate ink-filled needles piercing the skin with the word "healing," but the members of The Healing Art Foundation, an association of tattoo artists, begs to differ.

"For breast cancer survivors, they give them tattoos to cover up their scars or they'll use make-up tattoos to do areolas—make it the same colour again," explains Sarah Meyer of the Edmonton troupe Lascivious Burlesque. They're also holding a benefit show at the Black Spot Cafe (15120A Stony Plain Rd) on August 26, with proceeds going to the HAF.

Meyer says that the tattooists also donate money for breast cancer research and awareness, so even those not inclined to get some body art will benefit.

Of course, burlesque goes hand in hand with beats, and the gals in Lascivious have a full lineup of acts slated for the show, including first-time performers Twenty Minute Set and heavy-metalists Vinyl Spine and Built on Despondency ready to rev it up between the naughty numbers.

### DRY HOUSE?

Looks like Amy Winehouse will need someone more clever than Jay-Z to help her with a new remix of her hit "Rehab" (in which she famously declared: "I ain't going...no, no, no"). Winehouse's mother recently divulged to British music tabloid



YES, YES, YES Amy Winehouse falls prey to addiction... and irony

NAME that her daughter is hooked on cocaine and heroin. Apparently there was a family intervention of sorts last week, after which the troubled nouveau-soul belter stuck to her guns and declared the concept of checking into a facility as a "copout."

However, as of print time, Winehouse had indeed entered...well, you guessed it. Best of luck to her, and here's hoping she doesn't let the pride she's invested in a silly novelty song get in the way of her good health. Just look at all the trouble Chuck Berry got himself into by blurring the line between fiction and reality with his smash hit "My Ding-a-Ling."

## ZOLTAN VARADI'S EYE ON MUSIC

### NOT HELPING, DUDE

"If we don't have standards set by the professionals, then things would degenerate into amateurish dribble." —Guitar Player writer Joe Matera tells online zine GuitarSite why "professional" print rock journalists still matter, to which GuitarSite journalists inquire if Matera meant "drivel" instead of "dribble."

Sigh. Anyone got a gas oven I can borrow? (via *Wired*)

### WHAT ARE YOU LISTENING TO?

"What am I listening to? I listen to The Upsetters' *Return of Django* album exclusively. Why? Because this is the heaviest and deadliest reggae music ever created. The sounds of 'Night Doctor,' 'Live Injection,' and 'Drugs & Poison' keep the vital organs healthy. If you want an out-of-body reggae experience, wheel up *Touch of Fire*. Inspirational. You can never go wrong with this here record." —Eric Budd, *Our Mercury*

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# cd reviews



OKKERVIL RIVER  
The Stage Names  
(Jag Jaguwar)

★★★★★  
THE STAGE NAMES IS A MEDIUM length, A-1 meditation on how goddamn the life of a rock star, even a faint one, is

No one's to blame, or at least not Okkervil River lead singer and songwriter Will Sheff. You, on the other hand, have plenty to answer for. Wasn't it you who heard their first album (or was it their second?) and decided that you would be a fan? Wasn't it you who started buying the records and hoping they would come to your town and play those songs for the several hundred times, imagining that Sheff would be in a mood comparable to the one he is as in when the original inspiration from the song struck him, even though he probably wouldn't?

Doesn't that mean that the date in your town is just one more where he's not at home, paying the sort of attention to his life and loved ones that he currently devotes to driving a van and acting out in front of rooms full of strangers like you, who brazenly urge him to persist with his life of inauthenticity, at least until you lose interest and turn away, leaving him with... less? Do you know what a bastard you are? Do you?

CRAIG ELLIOT

## CARIBOU/Andorra



CARIBOU  
Andorra  
(Merge)  
★★★★★

HOPING TO FIND A CATCHY HOOK for my review of Caribou's new disc *Andorra*, I looked up "Andorra" on Wikipedia and learned, first of all, that this landlocked European country is technically a co-principality ruled by a duumvirate consisting of the President of France and the Bishop of Urgell, Spain. Caribou, by contrast, is very much the creation of one man, Ontario's Dan Snaith—although his backing live band reportedly had more of an impact on the sound of this album than its predecessors.

Wiki also tells me that Andorra has the longest life expectancy in the world. Could the same be said of *Andorra* the album? Well... not really. It sure does start out strong, with "Melody Day" and "Sandy," a pair of sun-dappled big-beat groovers that sound like a cross between the Chemi-

cal Brothers and the Beach Boys. Those songs are so energizing that the album closers, "Irene" and "Niobe," can't help but sound slack by comparison.

Hmm... maybe Andorra's official motto will give me a hoot to hang this review on. According to Wikipedia, it's "Virtue United Is Stronger." I'll buy that: *Andorra* is certainly a good place to hear Caribou's greatest virtues—an impeccable sense of melody, a knack for crafting dense walls of sound that never come off as bombastic—all united in one place. Okay, maybe this isn't Snaith's strongest album, strictly speaking, but unless you want me to draw a half-baked parallel between this CD and Andorra's annexation to Aragon in 1512, the motto thing is the best I can manage—at least until someone comes along and expands Andorra's Wikipedia page.

PAUL MATWYCHUK

bunch, throwing all their quirks and eccentricities into a big sonic stew.

Sometimes the approach yields tunes that sound more like experimental sound-collages than real songs. But the *Places Like This*' best tracks—"Heart It Races," "Like It or Not," "Same Old Innocence"—are irresistible confections. And ALH's throw-it-at-the-wall-and-see-if-it-sticks creativity is irresistible. Not a great record, but a damn great band.

MATTHEW HALLIDAY



MINNIE DRIVER  
Seastories  
(Zoe/Rounder)  
★★★★★

WHY DO FAMOUS WOMEN ALWAYS get their hearts broken? *Seastories*, Minnie Driver's sophomore release (yes, that Minnie Driver, and yes, she's actually recorded two albums), is about—you'll never guess—love. Half her lyrics read like an apology, while the other half read like someone owes her one.

*Seastories* is a little bit country and a little bit folk—the kind of country folk that old people can dance to at weddings while others can sit back, drink cheap mash whiskey, and think, "Yeah, I too have loved." This isn't necessarily a bad thing—sometimes we need music to get drunk to, and given the right mood, this album could be it.

It's easy to assume that actresses who venture into the recording studio are simply buying into the whole "I can act so I might as well be a pop star too" mentality that gave us Bruce Willis' *The Return of Bruno*, but in Driver's defense, she was singing professionally long before her acting career took off.

She writes her own music and lyrics too, and plays guitar on several tracks. Liz Phair even sings backup on the second track, "Sorry Baby." And what could be better than one girl singing about heartbreak—two girls, perhaps?

• CORY RICHARD

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# my look



Name: Katie Tasa

Location: Behind the Pony-Up wall

Occupations: Full-time hustler, part-time student

Style: Coquettish schoolgirl

Wearing: My Cons are old and dirty. My pantyhose is ripped from falling off a roof. The skirt is from Value Village. The sweater is Cheap Mondays. I got it from G.P. The shirt is a regular cotton t-shirt. The sunglasses are from Colony Island. They cost me about five

dollars, but I had to hustle them down. The buttons are old Soviet Union pins I stole from my boyfriend. The eagle bling is from a pawn shop. It was a gift.

Hair: I don't get it cut very often, but when I do, I go to Sara at Fluid. I get it cut about three times a year.

Interests: Polaroids, being a gangster. I'm really into iconographic art.

Not into: People who take themselves too seriously.

Reading: *We the Living* by Ayn Rand. Geek Love by Katherine Dunn.

Movies: *Hitchhiker's Guide to the Galaxy*, *RoboCop* (if there's one thing the '80s got right, it's action films), *Basquiat*, *Labyrinth*.

Music: Everything filthy/nasty.

Inspired by: Aesthetically, I'm inspired by Kelly Bundy from *Married With Children*. Other than that, my friends, my teachers and my lovers.

TURNER STYLIN'

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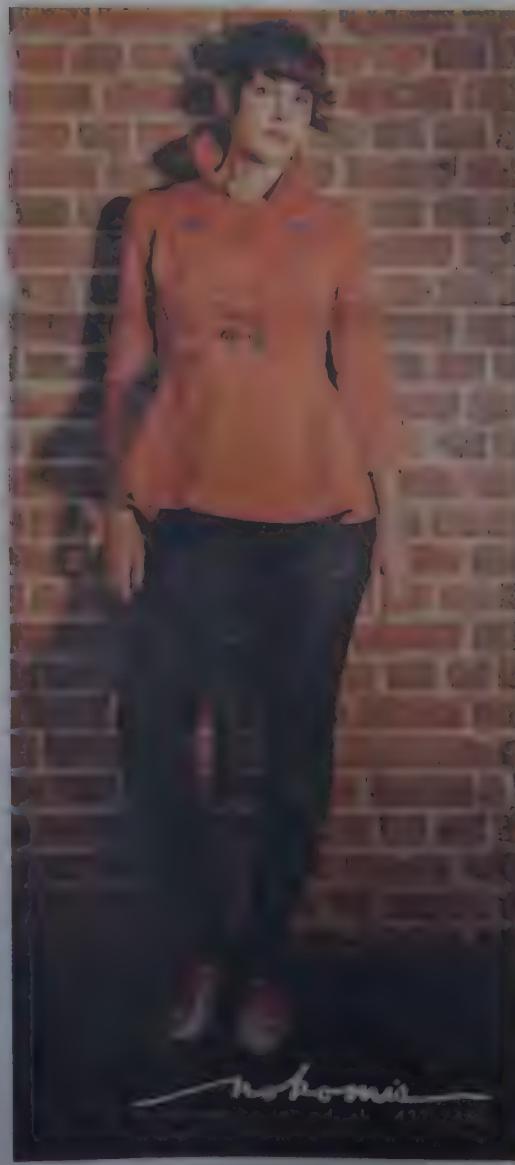
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# food and drink

## CASUAL ELEGANT

PACKRAT LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for the day, and then pop in to reward yourself for a job well done. ★★★★☆ (Nov 2006)

## PIZZA

DALLAS PIZZA & STEAKHOUSE (7834-106 Ave.) Dallas is really your prototypical pizza and steakhouse type restaurant from a bygone era. But, given that the food is well-prepared, the service is good, and the price is reasonable, it makes me wonder why we've moved on? Give the Dallas a try and you'll find yourself asking the same thing. ★★★★☆ (Aug 2006)

## SOUTHEAST ASIAN

INH KIEU (110708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I suppose the green

onion cake is pretty good too. ★★★★☆ (Jan 2007)

## PURPLE DIAMOND RESTAURANT

(9645-101A Ave.) The Purple Diamond Restaurant offers a large variety of relatively authentic Vietnamese and Chinese dishes, depending on what you choose from the 109-item menu. The food is relatively fresh and well-prepared, and the surroundings are comfortable and clean. All in all, it's a good gamble. ★★★★☆

## CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try somewhere a little less... haggard? ★★★★☆ (Oct 2006)

## FINE DINING

HARDWARE GRILL (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of

place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★☆ (Feb 2007)

## VEGETARIAN

PADMANADI (10626-97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices.

Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★☆ (Sep 2006)

## MEXICAN

ACAJUTLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostadas, oh my! A variety of dishes—from typical meat and dough-based food to fill-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★☆ (Sept 2006)

## CAFÉ

MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying

downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality that we're so proud of. ★★★★☆ (Oct 2006)

## KOREAN

GAYA (11147-87 Ave.) One hot little shi-kang. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★☆ (Nov 2006)

## INDIAN

TANDOORI GRILL EXPRESS & MONTREAL DEB (6508-75 St.) Despite the odd menu, these folks are really capable of some fine cuisine. If you go, spend some time chatting with the folks and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant in town. ★★★★☆ (Dec 2006)

HAWAII (10220-103 St.) Tasty food and excellent naan bread, but be warned—they do a lunch buffet. If that's your thing, this could well be your place. If it's not your thing, I'd say maybe try Hawaiki for dinner. ★★★★☆ (Feb 2007)

## EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to razzle-dazzle you with its creativity; the menu is largely standard preparations of Eastern European favourites. It's the type of place that used to set the standard for high-class dining, which can still be a nice treat if you're willing to buy into the type of experience they're offering. ★★★★☆ (Dec 2006)

## HOTEL

HOTEL MACDONALD - CONFEDERATION LOUNGE (10065-100 St.) Wondering what ever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald. But if you're not up to dropping some large coin on a meal just to have the experience, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once in a while. ★★★★☆ (Dec 2006)



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## LIVE MUSIC

### ALTERNATIVE

BLACK DOG 10425-82 Ave., 439-1082 — Sat. Ron Leggy.

BLACKSPOT CAFÉ 15120A Story Plaza Rd., 481-7768 — Thu LAN Party; Fri Wiz Mamequeen; Sat Azriel's Curse w/ Ultimate Power Duo, Sun Sifted in Silence, Level Six Elfs, Gentlemen Prefer Blondes and guests; Tue The Heeorsen w/ Guests; Wednesdays Dialogue Wednesday heat Miley Maybe and The Joe.

HALO 10538 Jasper Ave. — Saturdays Junior Brown, Nestor Delano, Luke Morrison & guests

NEW CITY 10081 Jasper Ave., Palladium Building 429-CLUB — The A Fistful of Solipsism and guests; Sun Combichrist w/ Imperative Reaction and Modular.

PLANET ZE 10055 80 Ave. — Fri & Sat Shut Out Out Out and Our Mercury.

RENDEZVOUS 10108-149 St., 444-1822

STARLITE ROOM 10030-102 St. 428-1099 — Thu Montreal Presents, Mc Mario, Daphurite; Fri Kiro, Benefit of a Doubt, Futures Past and guest

URBAN LOUNGE THE ONE ON WHYTE 10544 Whyte Ave. 437-7699 — Thu Luke of Robodex, Fri Ozzy Ozmonds; Wed Silver Star, Thursday Stone

VELVET UNDERGROUND 10030-102 St. 428-7827 — Thursdays NRML WLCM w/ Nil 7 of Shoot Out Out Out; Fri Mint Records Presents, Immaculate Machine, The Wet Secrets, Lions, Tigers and Bears.

WUNDERBAR HOFRAUHAUS 8120 - 101 St. 436-2286

## BLUES & ROOTS

AXIS CAFE 10349 Jasper Ave., 990-0031 — www.axiscafe.ca

BLUE CHAIR CAFE 9624-76 Ave., 989-2861

BLUES ON WHYTE 10329-106 Ave. 439-5058 — Fri & Sat Trevor Finlay, Sundays The Red Ant; Mon-Wed

CASTLEBROWN PUB 570 St. Albert Rd. — Thursdays

A Knight of the Round Table w/ Sir George, Eddie Shorts 10713-124 St., 453-3663 — Sat.

Tonyx Nixi and James Patterson w/ Guests; Wednesdays The Mary Thomas Band feat. Brian Perch.

FRESH START CAFE 484 Riverbend Square, 433-9623 — Fri Gord Mathews.

HILTOP PUB 8220-106 Ave., 490-7359

HOOLIGANZ PUB 10704-124 St.

OVERDRIVE NEIGHBORHOOD PUB 6104-104 St., 988-5457

SECOND CUP Gateway Plaza, 10310-34 Ave., 485-3100 — Mondays live music.

WHISTLESTOP LOUNGE 12416-132 Ave. 451-5506

XWRECKS 10143-50 St. 466-8069

## JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-4767

HUBERT'S 7601-115 St., 436-1161 — Thu Lois Mullin, Fri The Rosette Guitar Duo, Sat Frei's 'n Flute, Amyt Mitchell and Thomas Mead. Info: www.huberts.ca

JEFFREYS CAFE & WINE BAR 9640-142 St., 451-8890 — Fri & Sat Jack Sample.

JULIAN'S PIANO BAR Chateau Louis, 11727 Kingsway Ave., 452-7770 — Thu & Fri Graham Lawrence; Sat Peter Polkun.

THE IVORY CLUB & EBONY LOUNGE 2940 Calgary Tr. South, 465-6800 — Dueling piano shows every Thu 8 pm, Fri & Sat 9 pm. Info: theivoryclub.ca

YARDBIRD SUITE 10203-86 Ave. 432-0428 — Closed until September.

## POP & ROCK

BACKDRAUGHT PUB 8307-99 St., 430-9200

CASINO EDMONTON 7055 Argyle Rd., 443-9467 — Fri & Sat Madison Drive

CASINO YELLOWHEAD 12464-153 St., 424-9467 — Fri & Sat Cat Coss.

CENTURY CASINO 13103 Fort Rd., 643-4000

JEKYLL & HYDE 10610-100 Ave., 426-5381

JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave., 466-6552 — Fri & Sat Rock 'n' Roll.

METRO BILLIARDS 10250-106 St., 990-0704 — www.metrobilliards.com

ON THE ROCKS 11740 Jasper Ave., 482-4767

THE DOCKS Landonderry Mall, 476-DOCK — Saturdays live bands.

## TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT - Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jepersen Ave., Spruce Grove, 962-8995, horizonstage.com • TIX - Tix on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixonthesquare.ca • TM - Ticket Master, 451-8000, ticketmaster.ca

## PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St., 432-4611 — Fri & Sat Chuckroose, Sun Slowburn

WEDNESDAYS Open mic with Duff

O'BYRNES IRISH PUB 10616-82 Ave., 414-6766 — The Slowburn, Tuesdays Celtic Jam w/ Shannon Johnson & Irish dancers, Wednesdays

Chris Wyrms w/ guests

O'CONNORS IRISH PUB 10313 88 Ave

ROSE & CROWN PUB 10235-101 St., 426-7827 — Thursdays & Fridays Lyle Hobbs

SHERLOCK HOLMES Bourbon St., WEM, 444-7788

SHERLOCK HOLMES Capilano Mall, 463-7788

SHERLOCK HOLMES Downtown, 10012-101A Ave., 426-7784

## DANCE CLUBS

### ALTERNATIVE

BACKROOM VODKA BAR upstairs, 10324-82 Ave., 436-4418 — Thu Electro Heaven w/ DJ Lazzebeam, trip hop, dub, lounge, electro & IDM mash-up, drink specials Fri Funky Fridays w/ Phife & Friends, Sat Body & Soul Saturdays w/ Remo De Janero, Waylon Sherrington, & weekly guests

BOOTS 10242-101 St., 423-5014 — Open 7 days/week, Happy Hour: 3 to 8 pm Fri Retro

Disco Sat Flashback Saturdays w/ DJs Derrick & Manny Mullett, Male Stripper, 11 pm

BUDDY'S NIGHT CLUB 117238 Jasper Ave., 488-7762 — Open Night: 9-3 Sun Rotating drag shows in the Standard Lounge w/ Ms Barbra & Ms Vanity Fair, Go-Go's & Donatella NE 1 in the GoDance Show, DJ WestCoastBabyDaddy

Mon Amateur Strip Contest w/ Mia Fellow & DJ WestCoastBabyDaddy Tue Free pool & tournament, DJ Arrowhead Wed Hung Damp Day w/ DJ Sexxy Show The Wet Undies contest w/ Mia Fellow & DJ WestCoastBabyDaddy Fri DJ Eddy Toonfish Dance Party, no cover before 10 pm Sat Undie Night (men only) free pool & tournament, DJ Arrowhead.

DANTE'S BISTRO 17328 Plain Road, 448-4448 — Fri Flirt Fridays tend messaging singles party Sat DJ Shy Glass. Closed Sun. Info: www.dantesbistro.com

DEVILIN'S 10507-82 Ave., 437-7489 — Happy hour until 7 pm every night

DEWEY'S Powerplant (U of A) — Hours: Mon-Wed 9 am - 2 pm. Thu 9 am - 2 pm. Fri 9 am - 3 pm

FILTHY McNASTY'S 10511-82 Ave. (upstairs), 437-7489 — Happy Hour Every Day 5-9 pm

Mon Metal Mondays Twisted Trivia Wed.

Star college night The Punk Rock Bingo Fri & Sat Shake Yo' Ass Weekend w/ DJ Serial K (dance, alt, rock, retro) Sun Industry night, half price everything.

HALO 10538 Jasper Ave., 423-4256 — Fri The

Mod Club - Soul, R&B, indie, Brit pop, new wave, reggae & classic punk w/ DJs Blue Jay & Tracy

Thursdays Colin Hargreaves, Krazy K, Decho and Savage, Gorgi, Fri Formula Fridays DJ Groovy G, DJ Fuze Sat Planet Indiego

Suggestive Saturdays, breaks electro house spun by PR residents.

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## GIGS AT A GLANCE

### THURSDAY 16

BLACKSPOT CAFÉ LAN Party, NEW CITY A Faisst of Nica w/ Salipapa and guests, STABILITE ROOM Montreal Presents, Mc Mano, Daphne, URBAN LOUNGE/THE ONE ON WHYTE Luke of Rabbits, VELVET UNDERGROUND MERRIS WELCH - *Live & Shout Out Our Own*, JEFFREY'S CAFE & WINE BAR w/ Tomiyo Niimi and James Pittman w/ Guests JEFFREY'S CAFE & WINE BAR w/ Tomiyo Niimi and James Pittman w/ Guests JULIAN'S PIANO BAR Peter Poler w/ CASINO EDMONTON 10101 104 St, Cas Soss, JET NIGHTCLUB & SPORTS LOUNGE Crash, ATLANTIC TRAP & GILL Chardine, ROSE & CROWN PUB Lyle Hobbs.

### FRIDAY 17

BLACKSPOT CAFÉ Wax Monoguine, PLANET ZE Shout Out Out Out Out and Out Mercury, STABILITE ROOM Kira, Benefit of a Doubt, Futures Past and guests, URBAN LOUNGE/THE ONE ON WHYTE Ozzy Ozmund, VELVET UNDERGROUND MERRIS WELCH - *Live & Shout Out Our Own*, JEFFREY'S CAFE & WINE BAR w/ Tomiyo Niimi and James Pittman w/ Guests JULIAN'S PIANO BAR Graham Lawrence, O'BRYNES IRISH PUB Showbar, ROSE & CROWN PUB Lyle Hobbs.

### SATURDAY 18

BLACK DOG Ron Leary, BLACKSPOT CAFÉ Azrael's Curse w/ Ultimate Power

info

TANTRA MYSTIC EXOTICA LOUNGE 10147  
Saskatchewan Dr. 434-8699 Mon - Thu & Sun 5 pm - Midnight, Fri & Sat 5 pm - 2 am  
[Dancing 10 pm - 2 am]

THE ATTIC 10407-82 Ave. 433-1985 - Wed Hi-ball  
Night Thy Student News

THE BURGARI & CAFE 10101 104 St. 439-4545 - Open 7 days a week, Info: www.elephantcastle.com

THE ROOST 10345-104 St. 426-3150 - Thu

Gorgeous Hostess Hostess McBab, drag kings & queens, amateur show last hour of the month Fri All request dance party w/ DJ Jazzy & rotating shows Sat Always like New Year's Eve, DJ Jazzy upstairs [new music], DJ Dan downstairs (retro) Sun Flashback Sundays w/ hostesses Miss Bianca Vanity Fair & guests. Hours: Sun & the 8 pm - 3 am, Fri & Sat, 8 pm - 4 am, closed Mon-Wed Info: www.theroostedmonton.com

TWILIGHT AFTERHOURS 10018-105 St. 990-1792 - Fri 2 pm - 7 pm Sat 2 pm - 8 am.

UNION HALL Argyle & 99th, 702-0318 - Thu Hi-ball

specials Fri Ladies Night Sat 7 'N' A Saturdays

VELVET UNDERGROUND 10030-102 St. 428-7827 - Wed Powwows w/ The Iroquois WLCM

w/ DJ NBZ 7 The Road Down, monthly matchups by Subterranean Sound, feel kicky hop, dubstep, break, hip-hop, dancehall, reggae, drum & bass & more

WUNDERBAR HOFRAUHAUS 81-101 St. 436-2286 - Tee Hipster Twister Wield Round One feat

DJ Toma & Aminder Brown The Alternating Jam sessions w/ Tippy Aggo Fri & Sat Local DJs & bands Sun DJ Regan & co. w/ trance, dance & more styles

Y AFTERHOURS 10028-102 St. (near entrance) - Fri

& Sat, 1 pm - 8 am. Fri Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M, Bree, Dragon, Tourette Sat Release Saturdays - funky/electro/hard house/techno w/ Luke Morrison, Tony Donahue, Donovan, Tryptique, Brian Doyle, Heriberto Castro, Kristoff, Tionna J., Travis Madson

### TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave, 414-0233 - Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation II & DJ Poochie w/ G-Unit Sound Open Mon-Sat, 12 noon-3 am

BILLARD CLUB #200 10505-82 Ave, 432-0335 - Open Mon-Sun

CASTLEROCK PUB 570 St. Albert Rd. - Mon live jazz w/ Jonny Mac, Tue Open Stage, Wed Karaoke, The live acoustic w/ Sir George, Fri-Sat Live Bands, Sun open stage

CELLY'S IRISH PUB 10338-109 St. 426-5555 - Thu East Coast Kitchen party Fri Corporate Fridays, Sat Big Rock Sundays

CHROME LOUNGE #104, 550 Clareview Rd., 414-1111 - Tue Karaoke Sat Sumo Saturdays

FEVER WFM Phase 3 - Wed Industry Night Fri Global Fridays, Haman B & DJ Kwake Sat Saturday Night Fever Fri w/ Shocker & Cpt. Ron. Info: www.feverwfm.com

FLUID LOUNGE 10088 Jasper Ave. 429-0700 - Mon Mozer, Wed Rock This, Thu Girls Night Out, Fri Neon Lights hosted by Connected Entertainment, Sat Gone Gold Mash-Up w/ Hormen B & DJ Kwake Info: myspace.com/flud\_lounge

FUNKY BUDDHA 10341-82 Ave. - Tue Cool Latin Tuesdays, dance lessons at 8 pm

GINGUR SKY LOUNGE 11505-118 Ave. - Every Thu Urban Subculture Thursdays w/ Urban Substance Sound Crew Info: www.gingursky.com

GLOBE PUB & GRILL #1045-109 St. 426-7111 - Fri & Sat Rock the Globe weekends Wed World Wing Wednesday, The Half Price Pub Nite

H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 - Tue, Thu, Sat & Sun Karaoke

IRON HORSE 8101-103 St. 438-1907 - Fri DJ Loose Cannon Sat Urban dance party w/ DJ 420

KEEP IT SIMPLE CLUB 11720-82 St. 427-1057 - Fri

& Sat Clean & sober dances, 8:30 pm-12:30 am, \$2 cover

RATT 7th Floor Sub Club, U of A Campus - Sat Athletes night w/ DJ Kriegs

SPORTS/CHILD IRLINE & HOKER SKATING DISCO 13710-104 St. 472-6336 - Tue RETRO NIGHT

hosted by Shade Fri Top 40 Requests w/ a mix of Retro & Disco hosted by Jim Skater Sat On Sat 1-5 pm & 5 pm -midnight, top 40 Requests w/ a mix of Retro & Disco hosted by Special K & Shade Sun 1-5 pm, top 40 Requests w/ a mix of Retro & Disco hosted by Special K. Special for Birthday parties. Info: www.worlds.wc.ca

STOLLS 10348-82 Ave., 437-2293 - Sun House Arrest w/ Johnny Dangerous, Andy Inertia w/ guests Wed Wild Cherry Wednesdays w/ Tropwiz, Respub Funk, Steve Velocity, Fusion, STONEHOUSE PUB 11026 Jasper Ave., 420-0448 - Fri & Sat DJ Clay

SUITE 69 8232-103 St. 439-6969 - Wed - Sat 70s & '80s dance music

THE BANK ULTRA LOUNGE 10745 Jasper Ave. 906-7939 - Thu Salsa Style Thursdays Fri Connected

Fridays, local house & international guest DJs. Info: www.thespace.com

WEDNESDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 - Every Thu Hip Hop & open mic

BACKDRAFT PUB 8307-99 St. 430-9200 - Open mic at 8 pm, everyone welcome.

BLIND PIG PUB 32 St. Anne St., St. Albert — Moosehead New-age open stage w/ hosts West Winnipeg, 9 pm - 1 am

DUSTERS PUB 6402-118 Ave. - Open stage hosted by The Mary Thomas Band.

EDIE SHORTS 10713-124 St. 453-3663 - Open mic 9 pm.

J.R. GRILL & BARR 3907-106 St. 436-4403 - Live open stage hosted by The Shameless Pugs, 9 pm - 1 am. All styles welcome, B.Y.O instrument, drums & PA provided

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave. 425-9730 - Open stage 8 pm, bring your own instruments, poetry, etc.

NORTH GLENORA COMMUNITY LEAGUE 13535-109A Ave. — Jam session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray @ 457-9417

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DUSTERS PUB 6402-118 Ave. - Open stage hosted by The Mary Thomas Band.

EDIE SHORTS 10713-124 St. 453-3663 - Open mic 9 pm.

J.R. GRILL & BARR 3907-106 St. 436-4403 - Live open stage hosted by The Shameless Pugs, 9 pm - 1 am. All styles welcome, B.Y.O instrument, drums & PA provided

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave. 425-9730 - Open stage 8 pm, bring your own instruments, poetry, etc.

NORTH GLENORA COMMUNITY LEAGUE 13535-109A Ave. — Jam session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray @ 457-9417

OPEN STAGE

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 - Every Thu Hip Hop & open mic

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DUSTERS PUB 64



renowned adventure photographer. Cool and Collected: Unseen artifacts from archeological sites. Simon Ward. The Mysterious Magician Stories From the Southwest. Johnston. A 100 Year Journey. First Nations and Métis artifacts collected by James Carnegie, the man of the Southwest. Info: [royalalbertomuseum.ca](http://royalalbertomuseum.ca)

SCOTT GALLERY 10411 124 St., 408-3619 — Until Aug 21 Group show featuring new work by Phyllis Anderson, David Mitchell, Tom Wilcock, and Jacqueline Stelleh. Hours: Tues.-Sat 10 am-5 pm. Info: [www.scottgallery.com](http://www.scottgallery.com)

SCULPTURE STUDIO & GALLERY Sherwood Park, 662-4160 — Figurative and abstract sculpture by Horst D. Info: [www.horstsculpture.ca](http://www.horstsculpture.ca)

SELFRISE POTTERY STUDIO 88-88 Ave. 409-9290 Info: [www.selfrise.ca](http://www.selfrise.ca)

SNAP GALLERY Society of Society Photographers of Canada 10307-97 St., 423-1492 — Hours: Tues.-Sat. Noon-5 pm. Info: [snapphotoparis.com](http://snapphotoparis.com)

SPECTRUM ART GALLERY 9418 101 St. — Featuring 30 Western Canadian artists. Hours: Tues.-Sat. 11 am-9 pm.

ST. ALBERT DOWNTOWN ARTWALK Downtown, St. Albert — Until Sep 1 Map your way to vibrant artworks and explore new venues.

STANLEY A. MILNER LIBRARY Edmonton Room — Until Aug 24 The Works festival here exhibit, *Lucifer: A Survey of Contemporary Canadian Glass*.

STEPPS Glendale, 12411 Stony Plain Road — Until Sep 30 Big Horn Purple cows by Chris Riley.

STRATHCONA COUNTY MUSEUM & ARCHIVES 913 Ash St., Sherwood Park 476-8189 — July-Sep Sports from the Past, collections of sports equipment, photographs, and memorabilia from the early 1900s to late 1980s. Regular hours. Mon-Fri 10 am-4 pm. Info: [www.strathconacounty.ca](http://www.strathconacounty.ca)

STUDIO GALLERY 1111 Remon St., St. Albert, 460-5993 — Until Sep 1 The World Around Me, George Kubacki. Hours: Tues.-Fri. 10 am-5 pm, Sat. 10 am-4 pm.

TELLUS WORLD OF SCIENCE (AKA Edmonton's Space & Science Centre) 11211-142 St., 451-3344 — Until Sep 3 Lost Worlds. From Dinosaurs to Ancient Civilizations. Permanent Exhibits: The Body Fantastic, Mystery Avenue, The Greens' House, Space Place, Discoveryland & DinoDen in the Explorer Gallery. Svennide Science Stage: Science Demos, Curiosities, Electricity. What Puts the Fizz in Space. Post-Op. 451-3344.

[www.tellus.ca](http://www.tellus.ca)

TU GALLERY 107-78 — 24 St., 452-9662 — Info: [www.tugallery.ca](http://www.tugallery.ca)

UNIVERSITY OF ALBERTA South Rutherford Library — Until Sep 15, using form Cesar Alvarez, author exhibition.

URBAN ROOTS 104-18-82 Ave. — Until Sep 15 Women Wenzel's first solo exhibit. Info: 438-4500.

VAAA GALLERY Visual Arts Alberta Association, 3rd Fl., 10215-1129 Ave., 421-1731 — Until Aug 25 Alberta Wide 2007. Sixth annual exhibit of award winning art works from across the province. Hours: Mon-Fri, 10 am-5 pm. Sat. 1 pm.

WORKS GALLERY #302 126-5 100 Ave. 426-2122 [www.worksgallery.ca](http://www.worksgallery.ca)

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 7860-90 Ave., 432-0389 — Anchored by Mexican jewelry & art works by Canadian and Mexican artists and artisans. Hours: Tues & Wed. 10 am-6 pm, Thu & Fri. 10 am-8 pm, Sat. Noon-8 pm, Sun & Mon. Noon-5 pm.

ZOCALO 10282-95 St. 428-0754 — A gathering of community surprises. Features a diverse selection of international craft, artwork, and tropical flowers. Hours: Mon-Wed. 10-10 pm, Thu-10 pm, Sat 9-5 pm, Sun 12-5 pm.

## MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175 — Edmonton bush pilot display in WWI-era double-decker, double-long honours. Hours: Daily, 10 am-4 pm.

CANADIAN PETROLEUM HISTORY CENTRE 1st Fl. Discovery Well. Info: Guided tours, 10-100 person education programs for classes K-12, youth camps and industry training, meeting rooms, campgrounds, gift shop, library and historical archive. Info: 496-1671 or [www.cphc.ca](http://www.cphc.ca)

CITY OF EDMONTON ARCHIVES 1040-108 Ave. 496-1070 — More than 50,000 catalogued photographs and slides from the 1860s to the present. Two display galleries. Free admission. Hours: Weekdays, 8 am-4 pm; 30 pm.

JOHN WALTER MUSEUM 10661-91 Ave. 496-8787 — Admission: \$5 donations gladly accepted. Info: [edmonton.ca/johnwalters](http://edmonton.ca/johnwalters)

LOYAL EDMONTON REGIMENT MILITARY MUSEUM 118 Prince of Wales Armouries Heritage Centre 10440 108 Ave. — Current exhibition: The Battle of Ortona. Dux 1943. Displaying artifacts, photographs, documents and texts on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am-4 pm.

MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 459-1529 — Hours: Mon-Sat. 10 am-5 pm, & Sun. 1-5 pm. Admin. \$5. Suggested donation of \$5. Info: [www.musee.ca](http://www.musee.ca)

ROYAL ALBERTA MUSEUM 107-100 Ave. 453-9700 — Permanent Exhibitions: wings, cultures, explore. Artifacts, 100,000+ from the scientific, historical, and cultural collections of the Royal Alberta Museum. Details: [www.royalalbertamuseum.ca](http://www.royalalbertamuseum.ca)

the end of the Ice Age to the present day. The Natural History Gallery explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 459-9100. Hours: Mon.-Sun. 10 am-5 pm. Ticket prices & Info: [www.RoyalAlbertaMuseum.ca](http://www.RoyalAlbertaMuseum.ca)

ROYAL MUSEUM OF PRINCE OF WALES HERITAGE Centre 10444-108 Ave., 433-1010 — Hours: Tue.-Fri. 10 am-3 pm. Admission by donation.

## MEETINGS

ACOA — 12 step support program for adult children of alcoholics and dysfunctional families. Meets every Mon., including holidays, 7:30 pm. Bent, Broadside Presbyterian Church, 66 Bernard St., St. Albert, corner of Bishop St. & Sir Winston Churchill.

ADHD SUPPORT Glenrose Hospital, 10230-111 Ave. — Every first & third Tue., ADA/CHADD hosts an adult support meeting for attention disorders. Info: 403-5212

ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 83rd Dr. — Every third Tue., 5:30 pm. Pre-register at [www.cea.ca](http://www.cea.ca)

ALIED ARTS COUNCIL Spruce Grove Art Gallery — General meetings First Wed. 7:30 pm. Info: [www.aidedarts.com](http://www.aidedarts.com) or call 962-0664

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BSB-9 — Every Mon., 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 497-0910 or [www.bbctb.ca](http://www.bbctb.ca)

CHANTECLER TOASTMASTERS — Every Thu., 7:30 am, Kingsway Room, Millard Health Building, 131 Airport Rd. Feel confident speaking and build leadership skills. No meetings July-Aug. Info: Robin Ingram, 498-4608 or 474-1138.

EDMONTON FRENCH MEETUP — Informal conversa-

tion group, all levels of French speakers welcome. Info: [franceup.com](http://franceup.com)/206 and call 945-2453.

EDMONTON RUGBY TOASTMASTERS CLUB U of A, BSB-9 — Every Mon., 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 497-0910 or [www.bbctb.ca](http://www.bbctb.ca)

FOAM FOR WHOM? — Aug 18 12:45 pm. Meet at City Hall south end of the fountain March and rally for affordable housing. Organized by Albertans Demand Affordable Housing. program consists of speakers, local artists and musicians.

CITIZEN'S FORUM ON ALBERTA'S TAR SANDS — Every second Sun., 7-9 pm. Andelle Hall, 6330-105A St. Open to all sponsored by the NDEmocracy. Info: 988-3802

COUNCIL OF CANADIANS — Every third Wed. of the month. An independent public interest organization that works to promote economic justice, renew democracy and assert Canadian sovereignty. Info: [www.councilcanada.org](http://www.councilcanada.org)

ENTREPRENEURS' FORUM TOASTMASTERS CLUB — Meets Mon. (Tue after long weekends), 12 noon at the Royal Glendale City, River Valley Rd. Try us out - delicious buffet lunch, supportive and fun-filled environment, learning communication and leadership skills. Info: Dan Rotzen 463-0565 or [www.entrepreneurs.ca](http://www.entrepreneurs.ca)

HIP MAMAS MEET-UP GROUP — A group of young mothers and their babies meet several times a week for activities and attend events together. Free to join, plenty of friends to be made. Info: <http://hipmamasmeetup.com/151/>

ILLUSIONS SOCIAL CLUB The Root, 10345-104 St — Second of each month, 8 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to [groups.yahoo.com/group/edmonton\\_illusions/](http://groups.yahoo.com/group/edmonton_illusions/)

IMAGES ALBERTA CAMERA CLUB — 2nd & 4th

of the month, 8 pm. Allendale School 4415-106 St. Informative, entertaining presentations, speakers, workshops, judging, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. For further info see [www.imagesab.ca](http://www.imagesab.ca) or call Sheila 499-9777 or go to [groups.yahoo.com/group/edmonton\\_images/](http://groups.yahoo.com/group/edmonton_images/)

JUBLES TOASTMASTERS CLUB — Every Tue., 7 pm. ABC Court Restaurant, 12707 140 Ave. Gain confidence & have your communication skills one-on-one with 700+ others. Info: [www.jubles.ca](http://www.jubles.ca)

MENTAL ANONYMOUS Every Wed. 7 pm. at Ebenezer United Church, 163-106 Ave., call Glynn or 440-3020, or Every Sat., 7 pm. at Harwood Treatment Centre, 18750 18 St., call Ryan on 990-8917 or go to 479-5959.

NORTHWOOD TOASTMASTERS CLUB 11150-112 St. — Every The 8-10 pm Improve public speaking & communication skills. Info: 424-2707 or [www.northwoodtoastmasters.org](http://www.northwoodtoastmasters.org)

PURSERS TOASTMASTERS CLUB — Every Wed., 7 pm. Best Western - Cedar Park Inn, Calgary Trail & 51 Ave. Become more confident speaking to groups & individuals through our proven program. Info: [www.pursers.org](http://www.pursers.org)

SCREENWITERS' CIRCLE Ortona Armoury, 9722-102 St., 8-10 pm — Every second Tue., 7 pm. Call 429-1671 or [www.fava.ca](http://www.fava.ca)

SUPPORT GROUP FOR WOMEN'S ISSUES — Weekly drop in meetings, prior to 10 am, and after 10 am on self-esteem, mental health, employment & men. We are women & allies. Info: 496-5930

THE OUTSIDERS SUPPORT GROUP — Every Wed., 7-8:30 pm. A support group for families and friends of loved ones who are incarcerated or on parole. Providing emotional support, info and a place to share. Info: 471-1122

TOURETTE SYNDROME SUPPORT — 1st Wed. every month (Oct-June), 7 pm. meeting for TS adults and parents of TS kids. Academy of King Edward, 8525-101 St., North door. Info: 1-866-824-9791

EDWARD BOUND "CASTMASTERS" Group — Every Wed., 7 pm. Improv, 10-11 pm. [www.edwardbound.ca](http://www.edwardbound.ca)

WEST END TOASTMASTER CLUB "COMMUNICATION & LEADERSHIP" [www.westendtm.com](http://www.westendtm.com)

YOGA WORKSHOPS — Every Wed., 7 pm. [www.yogaworkshops.ca](http://www.yogaworkshops.ca)

Offers classes and workshops on the recovery process, incorporating emotional, relational and spiritual dynamics. Registration is on a sliding scale, based on participant's income. Full details at [www.marshillcentre.com](http://www.marshillcentre.com)

**MOMMY & ME BELLY DANCING CLASSES** — Belly dance classes and parties for adults and children. For more information call 428-5571, or email [lambodance@telus.net](mailto:lambodance@telus.net)

**MOSAICS ART CLASSES** — Minerva Mosaics offers a range of mosaic art classes for beginners and intermediates, taught at the City Arts Centre, 10943-84 Ave. Info: [www.minervamosaics.com](http://www.minervamosaics.com), or call 439-1957

**MIRIA LUNCH & LEARN SEMINARS** — The Marketing Research and Intelligence Association of Alberta holds workshops at the U of A. Free. Info: [info@theqinstitute.com](mailto:info@theqinstitute.com)

## KIDS

**ADVENTURE SUNDAYS** John Janzen Nature Centre, Fox Dr. & Whitemud Dr. — Every Sun, 11 am - 4 pm. Join a naturalist and explore a new theme. Each weekend features hands-on activities and projects for the whole family. Admission: \$1.75 adult, \$1.50 youth, \$1.00 senior, \$1.25 children. Info: 496-8787 or [www.adventure.ca/janzen.htm](http://www.adventure.ca/janzen.htm)

**BALLROOM DANCE CLASSES FOR KIDS** — Info: email [darko@adventure.ca](mailto:darko@adventure.ca), or call Neil at 780-238-0209

**CAPOEIRA KIDS CLASSES** 10540 Jasper Ave., 709-3500 — Every Tue & Thu, 5:30 pm - 6:30 pm Sat, 1 - 2 pm. Capoeira is a Brazilian mix of dance, martial arts & percussion. Info: [www.capoeiraemonton.ca](http://www.capoeiraemonton.ca)

**FREE INDOOR SOCCER PROGRAM** — Every Sat, Nov-Jun. Sacred Heart School Gymnasium, 95 St. & 108 Ave. Introduction to basic soccer skills by

EPS/LGBTQ UNION COMMITTEE — The EPS/LGBTQ Union Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at [epslgbtq@yahoo.ca](mailto:epslgbtq@yahoo.ca). All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime, please contact the EPS Hate & Bias Crime Unit (780) 421-3489.

**INSIDE/OUT AT A Campus** — A campus-based organization for LGBTQ faculty, graduates, academic & staff. Straight allies are also welcome. Monthly meetings. Contact [kwellis@valberta.ca](mailto:kwellis@valberta.ca) or [mrwongham@valberta.ca](mailto:mrwongham@valberta.ca)

**JONESIN' CROSSWORD** by Matt Jones

## Let's Have Dessert Outside

Mmm... better than pie

### ACROSS

- 1 Advance made at the expense of another
- 7 Jaw-dropping feeling
- 10 "There it is!" noise
- 14 Force
- 15 Suffix for web
- 16 Operating system since the '60s
- 17 Start of some monster B-movie titles
- 18 Weed event
- 20 Ball that's not a ball
- 22 Mauna —
- 23 Craft that last flew in 2003: abbr.
- 24 Final: abbr.
- 25 Noise heard on the Food Network
- 26 British children's author Blyton
- 30 "longa, vita brevis"
- 32 Cub's all-time home run leader
- 33 Mind malady
- 36 Pirate song chant
- 38 Item in a bowl
- 40 Suffering from seasickness
- 43 Sport on a table
- 47 Org. involved in the Berlin Airlift
- 48 Go quickly
- 49 In a rhombus, half the product of its diagonal lengths
- 50 "Love, Reign \_\_\_ Me" (Who song)
- 51 African creature
- 53 Ringside org.
- 56 Aries animal
- 57 Huffy haller
- 60 Look after an invalid, maybe
- 63 Muse of astronomy
- 64 Walkie-talkie word
- 65 Animation unit

### SOLUTION TO LAST WEEK'S PUZZLE

M	A	S	S	B	A	H	P	L	A	T	A
E	G	A	D	S	O	S	U	C	O	L	O
O	R	C	A	S	T	I	R	E	S	W	I
W	I	C	K	E	D	H	A	R	V	E	I
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43 44 45 46 47 48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67 68 69

## QUEER

**AGAPE Education faculty** U of A Campus — Focus group on sex and gender differences in education & culture. Pre service & practising teachers, community members & students. Email: [andrea.grace@valberta.ca](mailto:andrea.grace@valberta.ca) for AGAPE events schedule 492-0772

**EPS/LGBTQ UNION COMMITTEE** — The EPS/LGBTQ Union Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at [epslgbtq@yahoo.ca](mailto:epslgbtq@yahoo.ca). All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime, please contact the EPS Hate & Bias Crime Unit (780) 421-3489.

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29 Starbucks option  
31 "Down by the Bay" singer  
32 Queen of \_\_\_\_\_  
34 Rejections  
35 Take a stab  
36 Former Shanghai Sharks athlete Ming  
37 Gives the go-ahead  
39 Lemar's composing partner  
40 Status \_\_\_\_\_  
41 Manipulate  
42 Musical ability  
44 Make plans  
45 Less likely to stay inflated  
46 Pitiful, like an excuse  
48 Early art-punk band \_\_\_\_\_ Du  
51 Contracted  
52 They award the Spingarn Medal  
54 Manhandler  
55 Month after marzo  
57 Michael of "Arrested Development" and "Superbad"  
58 Phony prefix?  
59 McNally's partner  
60 She tackled on "Annette" in 1999  
61 Many a Monopoly sq.  
62 Kridalusi character

**PRIDE CENTRE** 9540-111 Ave., 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming hours. Mon-Fri 1 pm - 10 pm. Info: [www.pridecentredmonton.org](http://www.pridecentredmonton.org)

**TEAM EDMONTON** — A volunteer operated, not-for-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: [www.teamedmton.ca](http://www.teamedmton.ca)

**WOMONSPACE** — Non-profit lesbian organization for Edmonton and surrounding areas. Organized monthly activities include licensed non-smoking dances, coffee houses, family events, games nights, golf tournaments, and more. Memberships available, including monthly newsletter. Confidentiality assured. Info: [www.gaycanda.com/womospace](http://www.gaycanda.com/womospace) or phone (780) 482-1794

**YOUTH THEATRE PROJECT** — 9540-111 Ave. The Pride Centre of Edmonton is proud to announce the beginning of a Youth Theatre Project aimed at using theatre to educate about and reduce homo phobic bullying. Currently looking for youth and adult volunteers to contribute to the project. Please contact Emily at 488-3234 for info

## THURSDAY

**BI-SEXUAL WOMEN'S COFFEE GROUP** — Second The each month 7:30 pm. A social group for bisexual and bi-sexual women. More info: [groups.yahoo.com/group/bisexualcoffee](http://groups.yahoo.com/group/bisexualcoffee)

**COCAINE ANONYMOUS MEETING** — Every Thu, 7 pm. Pride Centre (9540-111 Ave.) CA Halline 425-2715

**GAYWIRE CISR 88-5** — 6 pm. Edmonton's only radio show about gay, lesbian, bisexual and transgendered lives. Featuring news, local and international

features and community events.

**HIV POSITIVE GLBT SUPPORT GROUP** — Every sec and 4th Thu, 7 pm - 9 pm. Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton

**LGBT SENIORS DROP IN** — Every Thu, 2 pm - 4 pm. Pride Centre (9540-111 Ave.) Info: 488-3234

**ILLUSIONS SOCIAL CLUB** The Roast 10345 104 St — Second Thu of each month 8 pm. Cross dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to [groups.yahoo.com/group/edmonton\\_illusions](http://groups.yahoo.com/group/edmonton_illusions)

**TEAM EDMONTON SOCCER** South field of Oliver School 10227-118 St. Every Thursday 7-9 pm (weather permitting). Info: [email.soccer@teamedmton.ca](mailto:email.soccer@teamedmton.ca)

**YOUTH** — Every Sat, 7 pm. Men's social & discussion group. Info: 488-3234

**OUTREACH PRIDE** — Centre, Info: [outreach.pride@teamedmton.ca](mailto:outreach.pride@teamedmton.ca)

**10740 129 Ave.** — 10 am. Welcomes people of all sexual orientations. Info: 987-4974

**SPirituAL LIVING CENTRE** — Celebrating and embracing the spiritual magnificence in all. Info: [www.spiritualivingcentre.com](http://www.spiritualivingcentre.com) 989-3752

**TEAM EDMONTON TENNIS** — 3-5 pm. Outdoor courts. Kinsmen Centre. Info: [tennis@teamedmton.ca](mailto:tennis@teamedmton.ca)

## TUESDAY

**9540-111 Ave. PRIDE** Shamrock Curling Club, 9330 90 Ave — Season resumes in fall. Info: [curling@pride.ca](mailto:curling@pride.ca)

**TRANS SUPPORT GROUP** Pride Centre 9540-111

Ave

— Last Fri, every month, 7 pm. TTO Alliance dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or [tgalliance@shaw.ca](mailto:tgalliance@shaw.ca)

**5**

**SATURDAY**

**NORTHERN CHAPS BOOTS** 10242 106 St —

Edmonton's original leather fetch uniform club

meets the first and third Sat of every month, 9 pm

Info: [www.northernchaps.com](http://www.northernchaps.com) or [www.northernchaps.com](http://www.northernchaps.com)

**NORTHERN TITANS GLBT BOWLING LEAGUE**

Gateway Lanes & Recreation Centre #100, 3414

Gateway Blvd N — Indo bowling

— Info: [pride@teamedmton.ca](mailto:pride@teamedmton.ca)

**SINGLES LESBIANS OVER 40** — Women's social group has monthly gatherings for conversation over tea & coffee. Info: [email@shaw.ca](mailto:email@shaw.ca)

**SPLIT UP & SHOW UP** Pride Centre, 9540-111 Ave

— Big Book study 12 noon - 3pm

**TALENT SHOWCASE** Prim Bar and Grill 10524 101 St — Aug 18 120 pm of 6 pm. A fundraiser for the Pride Centre of Edmonton designed to foster the creative talents of individuals in the community. Enjoy various acts, a silent auction, door prizes and 50/50 draw. Tickets \$7 in advance, \$10 at the door.

**YOUTH UNDERSTANDING YOUTH** Pride Centre

9540-111 Ave. — Every Sat, 7 pm. Providing

a warm and friendly place where lesbian, gay, bisexual, transgendered, intergendered and straight & questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: [members.shaw.ca/yuy](http://members.shaw.ca/yuy)

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**ARCTIC FRONTLINERS** — 10 am, Emily Murphy Park. Runners of all speeds are welcome. Our runs are typically 5.7 km long and take 40 - 60 minutes. Info: [running@teamedmton.ca](mailto:running@teamedmton.ca)

**BEARS MOVIE NIGHT** Pride Centre, 9540-111 Ave.

— Last Sun of every month 1 pm - 9 pm. Movies in the TV room. Info: 488-3234

**EDMONTON PRIME TIMES** (EPT) Ukrainian Church of Edmonton 10801 119 St — 2nd Sun, most months, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a short business meeting, and then a guest speaker, discussion panel or pub talk. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Times World Wide. Info: [email.edmonton@yahoo.ca](mailto:email.edmonton@yahoo.ca), visit [www.primestimesworld.org/edmonton](http://www.primestimesworld.org/edmonton) or attend a monthly meeting.

**EDMONTON TRANSEXUAL FREE SUPPORT GROUP**

— Every 2nd & 4th Sun, 2 pm. Pride Centre

**OPEN DOOR CLUB** — Every Wed, 5 pm, Grant MacEwan College - City Centre Campus (Bm & 217). A social group for LGBTQ students, faculty & friends. Info: [www.grantmacewan.ca](http://www.grantmacewan.ca)

**TEAM EDMONTON CYCLING** — 6:30 pm. Info: [cycling@teamedmton.ca](mailto:cycling@teamedmton.ca)

**TEAM EDMONTON SLO-PITCH** — 7-9 pm, Parkdale Field, 119 St & 69 Ave. Info: [slo-pitch@teamedmton.ca](mailto:slo-pitch@teamedmton.ca)

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**Skill-testing question:** The footage used in *Arctic Tale* was filmed over the span of how many years?



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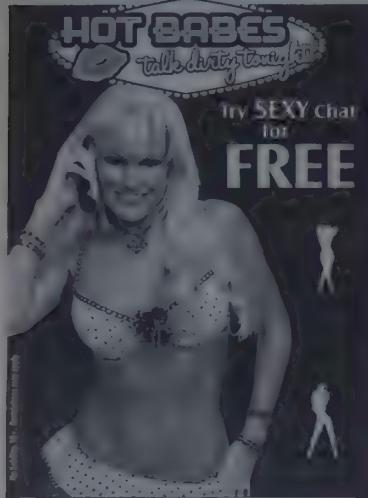




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## It's not the meat; it's the emotion

Informal poll reveals thoughtfulness, intuitiveness more important than brute technique

"WE HAD THIS AMAZING SEX IN MY room, and afterwards, I went downstairs. When I came back up a while later to see what he was doing, he had cleaned my entire bedroom!" my friend tells me excitedly over the phone. Granted, this was only three-

was very sweet and a real turn-on."

What makes a good lover a great lover is highly subjective, of course. But after talking to several women between the ages of 20 and 35, one thing became clear: while good motor skills don't go unnoticed, the impor-

**"Instead of doing that ego thing where he must make me come, my guy just pleasures me as much as possible. If it doesn't result in a big bang, no biggie, as long as I'm enjoying myself."**

SATISFIED "MESSY BEDROOM" CORRESPONDENT BRENDA

week-old lust talking, but, as someone whose own bedroom often lives up to the name of this column, I was touched by the gesture.

"It was such a selfless act," she continued. "It let me know this person really wants to do things for me. It

tant stuff takes place when you're not in bed together.

"One time I was on the phone and he dropped to his knees and started kissing my legs," says Chris (all names changed so no one tries to steal their marvelous men), a shit-eating grin on

## MY MESSY BEDROOM

JOSEY VOGELS

her face. "When I looked down, he started laughing and said 'Sorry but your legs are just so-o-o-o sexy.'"

Flattery will get you everywhere, guys.

And buttering us up doesn't just cater to our narcissistic tendencies. It can also help us deal with the self-image baggage so many of us lug into the sack. "I have all these things about my body that I worry about, like if I have too much sex I get bladder infections," explains Elaine, who's about to marry a guy she met overseas nine months ago. "He's very good about it. He'll say, 'Okay, dear, you better have a glass of water. Now shut up and have some fun.' It makes

me laugh and relax."

Having a partner who can relax you is definitely up there on the "how to make a woman feel good" list. So is not being too goal-oriented. "Sometimes a guy wants you to get off more than you do," complains Brenda. "But if I'm in a space where I can't come—if I have a lot on my mind, say—it's not gonna happen. So instead of doing that ego thing where he *must* make me come, my guy just pleasures me as much as possible. If it doesn't result in a big bang, it's no biggie, as long as I'm enjoying myself."

That said, the occasional big bang is appreciated.

To that end, Lisa says her lover's strength is that he's very intuitive. "He never does anything for a really long time," she explains. "Like if he's going down on me, he often changes the pressure, direction and style."

And the area he's exploring, adds Chris. "He moves around my whole body and doesn't immediately go for 'the zone.' He lets the momentum build and gives me time to become really aroused."

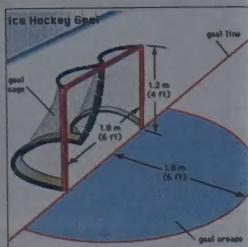
"He doesn't hurry through anything to get to penetration," says Brenda. "In fact, he's probably less penetration-oriented than I am. On occasion, I've had to coax him into it."

Sometimes we need a little coaxing ourselves.

The first time Sam's boyfriend wanted to go down on her, they were camping. This made her nervous because she's a clean-freak and likes to shower before she lets anyone down there. "He asked me if he could taste me," she says, "like he was seeking permission, checking to see if I was okay with it, which I really appreciated."

But Sam still prefers to wash beforehand. "So now, if one of us suggests a shower, it's a sign," she laughs.

Keeping things clean isn't always desirable. "Sometimes he'll talk to me in a loving, tender way during sex," says Chris. "But sometimes it's aggressive."



sive and raunchy."

Communication doesn't have to be verbal. "Eye contact is a really powerful turn-on," says Lisa. "Sometimes it's so intense it can be harder to do than talking to each other in bed."

It can be pretty powerful outside of bed too. "If we're at a party, he'll slide me a sly look full of innuendo," says Brenda. "We flirt a lot and it's really playful. And it doesn't always lead to falling into bed, which makes it feel more genuine. A lot of guys abandon that once they're secure in the relationship. We still interact with each other like we're new lovers."

Now that's a goal everyone should strive for.

## SEE biscuit

tiny morsels of fact

This year's Bulwer-Lytton Fiction award for the worst opening sentence to a nonexistent novel goes to Jim Gleeson of Madison, Wisconsin.

Gleeson's submission: "Gerald began—but was interrupted by a piercing whistle which cost him ten percent of his hearing permanently, as it did everyone else in a ten-mile radius of the eruption, not that it mattered much because for them permanently meant the next ten minutes or so until buried by searing lava or suffocated by choking ash—to pee."

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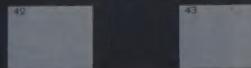
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by Matt Jones



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# You're not gay, you idiot, you're just socially inept!

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Help Me Out

I'm a 25-year-old male who has no ability to talk to women. I am attracted to women and beat it looking at porn of women, but I have only had sex once and I was so drunk that I don't know if I lost my virginity or not. I think about hiring an escort, but I would hate myself even more if I did that. Lately, I have been thinking I might be gay and that's why I am so inept with women. Is this how it happens?

Loser Might Be Gay

Hello, straight boys? Didn't you learn anything from *Will & Grace*? Did we suffer through eight years of that shit for nothing? Gay men and straight women get along like gang-fucking-busters, as everyone on earth and her gay best friend should know by now. And yet I'm constantly getting e-mail from inept straight guys who've convinced themselves that homosexuality is some sort of fallback sexual orientation for guys with no social skills.

HMO and LMBG: If being an inept heterosexual made a man gay, then gay men would not make up a measly three per cent of the population. We would rule the fucking world—and underpopulation, not global warming, would be the biggest threat to the survival of our species. Women would have to be inseminated with semen collected from spittoons set out in Broadway theatres, baseball stadiums, congressional-page dormitories, Vatican City, and other places gay men are known to congregate.

You're not fags, HMO and LMBG; you're socially maladapted straight boys. In other words, completely normal. Please make a note of it. Then ask your friends, if you've got any, what you're doing wrong and tell them to be brutal. Take their feedback to heart and work on your social skills, personal hygiene, appearance—whatever they tell you the problem is. And if all else fails, get obscenely wealthy. Gina Gershon and Monica Seles did not date software billionaire Paul Allen for the scintillating conversation about his collection of *Doctor Who* memorabilia.

And HMO? There are two kinds of women who will indulge your shampoo fetish: an indulgent woman who loves you and wants to make you happy, or an indulgent sex worker who loves your money and wants to make you happy enough to part with it. If you're not having any luck landing the former, go find a sympathetic, understanding latter. But for God's sake, stop lurking in hair salons, HMO, because that will make you gay.

I am a 23-year-old student who just got dumped by my girlfriend after a year together. We argued forever

## SAVAGE LOVE

DAN SAVAGE

about why it ended, but the issue that really stood out was this: I love feet! I like to think I'm a regular guy like everyone else, but when it comes to sex, nothing drives me wilder than feet. Not like those porns out there that do the weirdest shit with them—no, I'm just turned on by beautiful women wearing sandals. I can't help it! My ex has beautiful feet and every time we were together my main priority was getting her toes in my mouth, licking her soles, and kissing her ankles. Is that wrong? Can this really be a justifiable reason to end a relationship that lasted a year?

Her Left Foot Lover

So it sounds like she was plenty GGG—willing to wear the sandals, willing to let you suck her toes, lick her soles, kiss her ankles. Good, giving, game. But your letter left me wondering what she enjoyed. What turned her on? How did you indulge her? When were you GGG? That's missing from your letter, HFL; I'm thinking it's because it was missing in your relationship.

If you neglected her needs while she indulged your fetish, then the feeling of your tongue on her toes eventually ceased to be a delightful, or delightfully kinky, sensation. Damp toes became a reminder that she—a good, giving, and game girlfriend—was sadly stuck with a thoughtless foot fetishist for a boyfriend, a man so fixated on his own precious sexual priorities that he completely neglected her desires. And that's a completely justifiable reason to end a relationship.

I'm a 24-year-old male, not too kinky, not too vanilla. When I was 18, I was dating a 16-year-old girl and we had a lot of good sex. In fact, we took pictures. Now I'm planning to become a schoolteacher. Should I get rid of these pics or keep them as a memento of some of the best sex I've ever had?

Stumped About My Sex

Teenagers have been prosecuted for possessing pornographic pictures of themselves, SAMS, the ridiculous fruits of our current hysteria over young people and technology. A school-

teacher with dirty pics of a 16-year-old—even old pics of a girlfriend—is taking a huge risk. Lose track of a CD you burned, forget that they're on a computer that you get serviced, and your career will be over before you have a chance to explain. If you can't bear to get rid of them, you should make some easy-to-keep-track-of prints and lock 'em up.

The first time I had sex, I didn't use a condom. I was drunk. Not unusual for me. After the event, my upper thighs were covered with what

appeared to be zits. They also appeared on my sack a little. I scared the hell out of me, but I'm young and am afraid of going to the doctor. The thigh zits went away quickly with no lasting signs, but the sack ones have stuck around. What the hell is this and do I need to be afraid?

Help An Innocent Fool

Sounds like it could be molluscum—a viral infection that can be transmitted sexually and sometimes causes raised, zitlike bumps on thighs and butts and sacks—but you know what, HAIF? I

can't inspect your sack via e-mail. Even if I could—and I'm not saying I would if I could—I wouldn't be able to treat your molluscum because I'm not a doctor. So you're still going to have to march your pony ass off to a doctor, young man, and get an STI screening. (To find a Planned Parenthood office near you, go to [www.plannedparenthood.com](http://www.plannedparenthood.com).) And you might want to do it soon, HAIF, as molluscum can spread to your arms, legs, face, eyelids, lips, mouth, and, uh, kangaroos, if you have any of those around.

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